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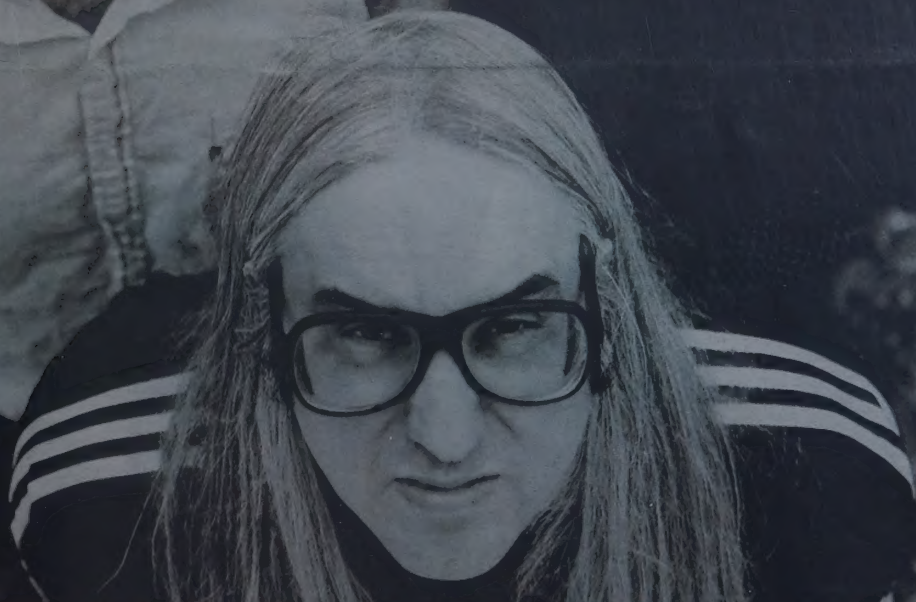
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AND YOU ARE...?



JULIANNA BARABAS
PERFORMANCE ARTIST
COMMUNITY DEVELOPMENT OFFICER,
LATITUDE 53

Performance art has a reputation for being over the top, wild and crazy, etc. What do you think of it as?

Performance art doesn't have to shock and be over the top... Because the media tends to pay attention to the sensational side of it, I can see how performance art got the reputation that it did. Some of my favourite pieces are so subtle that they're barely there. It just tweaks your consciousness in a way you would never expect.

What kind of work do you like?

[My cousin] who's from Quadra Island, a self-proclaimed sort of Island redneck, was visiting me in Vancouver and I took him to see some performance art... The piece that I showed him was at an artist-run centre on Broadway—it was Sean Arden playing a

video game in the front window. He had a catheter, a supply of pop and crunchies, and played for 24 hours straight. When I took my cousin, he was interested, fascinated, but it wasn't until we were discussing it after that he realized what he had seen was art. He thought it was an ad for a videogame! So I think when you look where the media has gone, it may have been influenced by what's been characterized as the more extreme elements of performances art. You know, the mainstream always consumes the fringe.

What sort of work do you do?

It's hard to put into words. You need to be present, in a way, but let's see... I did a piece called *Seamline*. It was 13 installations of live tattooing in various gallery spaces in and around Vancouver, and the last session was

in Edmonton. *Seamline* is a very delicate blue line that runs the circumference of my entire body. The initial performance was the live tattooing events which I catered and hired musicians for, and the last was part of the 2004 Visualize festival here in Edmonton... Since then, I've committed myself to a lifelong performance, talking about performance and art in general with anyone who asks about the line... I've been keeping a journal and I've had somewhere in the neighbourhood of 800 conversations in the years since.

MATTHEW HALLIDAY
PHOTO BY MARCUS BENCE

CORRECTION: LAST WEEK'S AND YOU ARE... PHOTO SHOULD HAVE BEEN CREDITED TO IAN JACKSON

SEE

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letters

CALGARY FISH DISLIKES EDMONTON WATER

I find your articles on rent controls poorly thought out and it reveals to me once again what I have come to call "Edmonton" thinking.

May as well reveal myself as a native-born Calgarian up front. I moved to Edmonton three years ago and was happy to come at the time, blissfully naive at the time of how inferior Edmonton feels when compared to Calgary. Note to Edmonton: in Calgary we are barely even aware that Edmonton exists and certainly aside from the odd hockey game have very little to say, positive or negative.

My time has allowed me to observe Edmonton thinking, which of course will be difficult for you to understand, like a fish can't understand what water is, but I have been "pleased" to experience the rapid growth in both Calgary '98-'04 and Edmonton '04-'07 and wish to comment, despite the negative Edmonton energy.

Point 1: The Tory provincial government is here to stay as per the will of rural Alberta. Has it occurred to you that perhaps electing Tory MLAs may benefit your city, or is that a Calgary concept? Do you think it helps your city to vote in MLAs who stand on the outside of political decision-making? (Edmonton thinking.)

Point 2: As Edmonton "catches up" to what is the real estate market in a modern prosperous Canadian city like Calgary, Toronto or Vancouver, why is Edmonton trying to hold back growth through rent controls and backwards thinking? This to me is baffling. Do you think seniors live in downtown Vancouver? Edmonton has to be willing to

change and evolve and they don't, and that attitude is the real reason why Edmonton trails Calgary.

In Calgary the same escalating costs occurred and people saw it as opportunity. This is a time of great opportunity for investment and growth. It is time to start a business filling potholes, time to start a painting business covering graffiti or an investment collective buying real estate. That is what happened in Calgary, but in Edmonton it is white time. (Edmonton thinking.)

Calgarians are doers and take action, while most Edmontonians really are whiners on so many levels and expect others to do or pay for what they should be collectively paying for or doing themselves. Apologies to some Edmontonians but I don't think they are the majority.

All right: explode on the Calgarian, beat up on him irrationally. I have gotten used to that since I have been up here—but as an Albertan, seriously. This is a great time in the history of the province and only in Edmonton would people complain and wail to the sky for someone to help them. If there were no jobs you would whine about that. Now there are too many jobs and you whine about that. (Edmonton thinking.)

CODY ANDERSON

FISHY ARITHMETIC

Thousands of people are homeless in Alberta. Low-income Albertans are being forced out of their homes by spiraling rent increases. And we have a government that repetitively boasts of their caring and compassion? Reality is two plus two equals four.

JUNE LETKI

SEE wants to hear from you.

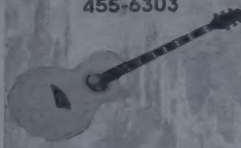
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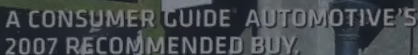


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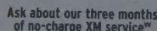


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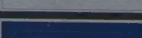
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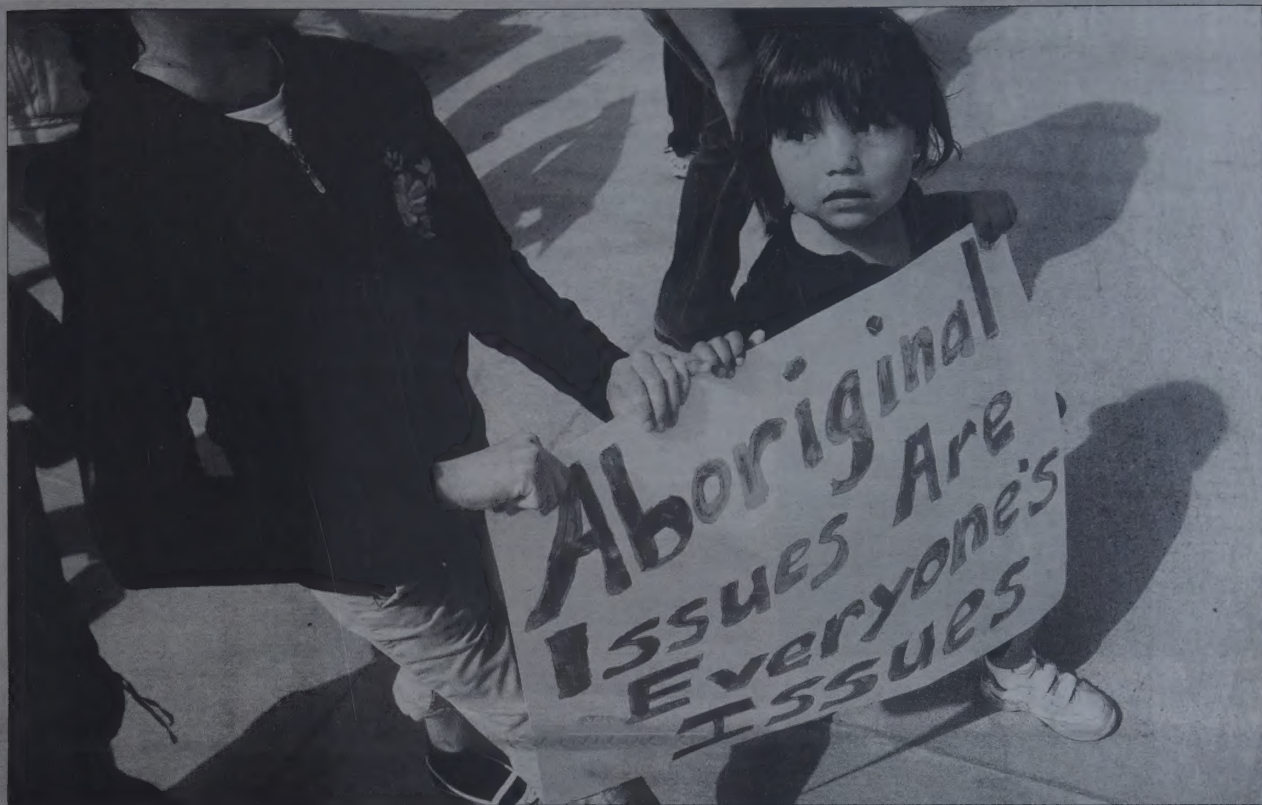
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SATURDAY, MAY 12 The Stolen Sisters March to raise awareness of violence against Aboriginal Women. Organizer April Eve Wiberg says that over 500 Aboriginal women have been murdered or gone missing in Canada in the last 20 years.

GAS PRICE NOSTALGIA

AS THE LONG WEEKEND APPROACHES, EYES GLANCE ANXIOUSLY at service station signs, anticipating the traditional festive increase in the per-litre cost of gasoline. It's been argued that higher gasoline prices will make us less likely to drive the corner for smokes. (And remember: When all that low-royalty Alberta petro-resource is gone, it's gone.)

But whether you hail the arrival of high gas costs or gnash your teeth at the lock-step increases from station to station (free market? what free market?), one Canadian voice says Ottawa shouldn't get a GST bonus on sudden large increases in price. Check out this quote retrieved by the Stageleft blog (stageleft.info):

"These are revenues that no one foresaw even a few months ago. We are only depriving Ottawa of a massive windfall it didn't count on and that it doesn't need."

The speaker was advocating that gas costs above 85 cents should be GST-exempt.

And who is this maverick advocate of tax austerity?

It's the recently free-spending Stephen Harper, circa 2004.

Of course, gas costs have risen since then. Maybe someone should ask Harper what the new cutoff should be.

RENT CONTROL, OUR NEW FAVOURITE CAUSE

ONTARIO AND B.C. BOTH HAVE CONTROLS ON RENT INCREASES. It's a apparently state secret that Peter Lougheed, who implemented rent controls during the last boom, was a Conservative. And, get this: an Ipsos-Reid poll released Monday found that 92 per cent of Alberta renters (and 78 per cent of homeowners)

want rent control.

But Premier Stelmach isn't listening. He's going to stay the course on rent control—as in none, not ever, the foot is down, the foot has spoken.

So, the premier offers us a boon or two for our amusement.

First off, a possible forthcoming website where the government will list "greedy" landlords who are charging too much rent.

But not everyone has access to the Internet. Poor people don't.

Seniors are also at a disadvantage in the wide world of the web.

The second boon offered: the Alberta government will withhold public funds for creating new units and will not subsidize rents in their buildings.

Wow. You tell 'em, Eddy. No more public cash for an industry that's obviously rolling in dough.

What's so ridiculous about these rent control discussions—besides the sight of the MLAs snoozing during the all-night legislature discussion on the topic—is that no one's calling for full-on rent-increase caps like those Ontario and B.C. have sported for years. Even the NDP is careful to phrase their solutions in terms of temporary measures.

One point against rent control that does have some merit is that cities are more affected by rising costs than rural areas. But



there are solutions that would fit both the urban and rural solitudes in the province.

Dan Backs, independent MLA for Edmonton-Manning and erstwhile Liberal, calls for the creation and monitoring of different markets, meaning Edmonton could implement a cap independently of Rocky Mountain House.

So what's Eddy's excuse? Ideology. Belief in the unfettered free market. Now who's tilting at windmills.

DON'T BE HAYTIN'

JUST WHEN YOU THOUGHT ALBERTA POLITICIANS COULDN'T GET any more willfully contrarian and anti-environment...

City Hall squashed the anti-idling bylaw this week, meaning you can run your car all day long if you like. Run two. Run ten. It's your choice.

Of the four councillors on the Transportation and Public Works Committee—Mike Nickel, and Ron Hayter, Hayter and Nickel voted against the law, while Phair and Malynchuk voted for it (a bylaw is killed in the event of a tie vote).

Their rationale is that the law is "unenforceable".

Of course it is. So are laws against jaywalking, littering, and the bylaw that requires bicyclists to exercise "the care and control required to ensure the safety of [pedestrians]". But they're on the books anyway.

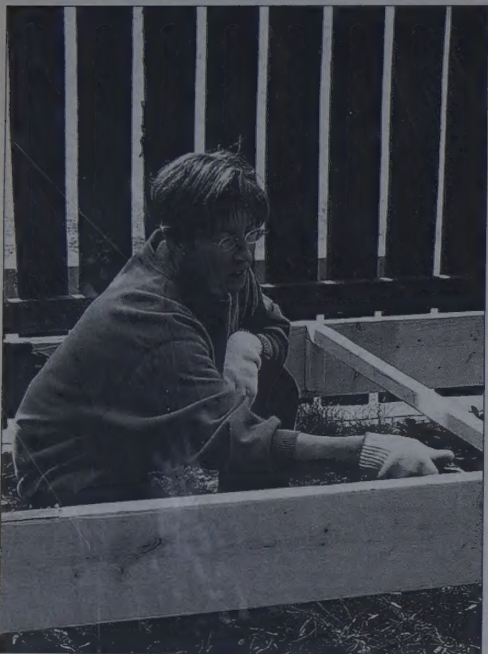
Funny thing: 9 out of 10 Edmontonians comply with bylaws without enforcement. David Aitken, with the cities bylaw branch, told the committee just that. I guess the two nay-sayers weren't listening.

Not to mention vehicle idling is a greenhouse-gas emitting waste of fuel (best way to warm up a car is to drive it).

And it would've been enforceable in our neighbourhood—cause we would've reported your idlin' ass.

"IF YOU ASK ANYBODY 'WOULD YOU LIKE TO PAY MORE...?' YOU'LL GET THAT KIND OF ANSWER."

—Health Minister Dave Hancock, dismissing the results of a recent poll indicating that the vast majority of Albertans support some form of rent control.



GETTING DIRTY

Bonnie Ogden prepares the community garden at Bay Vista condos.

Get rid of that lawn!

How to develop a "greener" thumb

LAWNS ARE ABOUT KEEPING UP appearances. The homeowner who obsesses about obtaining the perfect shade of green probably is less interested in expressing their love of nature than simply competing with the neighbours. After all, no one really uses the space for anything, especially if there's a 'Pesticides: Do Not Touch' sign stuck in the middle of it. At my apartment building, some faceless company waters, fertilizes and cuts the grass. Residents don't give the lawn a second thought.

But now that global warming has created an almost biblical sense of guilt over carbon emissions, North America's lawn fixation seems downright reckless. Lawns suck up plenty of resources, especially for something so ultimately useless.

Personal carbon emissions from home energy use and driving do not make up the bulk of personal carbon emissions, according to the Natural Resources Defense Council, a U.S.-based environmental group. They estimate 60 per cent of personal carbon emissions result from the products we buy. For instance, that packet of wildflowers spread around the rusted bike rack in the back of your apartment building may give you a

happy hippie feeling, but the seeds traveled from California on a truck. That one purchase alone outweighs all the carbon emissions you saved by riding your bike to work instead of taking a car. And that's not even taking into account the copious amounts of water and pesticides required by our obsession with green grass.

For the real "green" thumbs, the alternatives look much friendlier.

Patsy Cotterill, a botanist and member of the Edmonton Naturalization Group, tore up both her front and back lawn to make way for native plants and trees. "It was a hell of a job," she says with a hint of exasperation. "It's been four years and the garden is still far from looking nice."

Cotterill preserves local species by transplanting plants from areas that developers are paving over. She also

60 per cent of personal carbon emissions result from the products we buy.

COMMUNITY GARDENS

Keeping up appearances isn't a concern for Bonnie Ogden and her fellow residents of Bay Vista, a condo building in the Queen Mary Park neighbourhood. Sick of mowing, weeding, fertilizing and cutting their grass for purely aesthetic reasons, the Bay Vista residents decided this year they'd exchange their front and back lawns for vegetable and low-maintenance plant gardens.

"The board would hire a big company to come and mow the grass, whether it was growing or not," Ogden says with a laugh. "We decided this is bogus. We're changing our concept."

The building joined a handful of other groups across the city starting up gardens through the Community Garden Network of Edmonton and Area (CGN). This four-year-old non-profit provides support for the creation of new gardens, including set-up materials, growing tips and networking contacts.

Bay Vista went one step further than simply planting their garden: they entrenched environmentally-friendly practices into the condo mandate. A communal compost heap will turn waste from resident's homes into fertilizer, and the condo has also put a strict ban on pesticides. That comes as a huge relief for resident Gloria Lockie, who's allergic to dandelion-killer 2,4-D. Before Ogden and her crew took over, Lockie was forced out of her apartment for three days while the lawn-care company sprayed for weeds.

Ogden doesn't understand why more condos and apartment buildings don't offer gardens and other alternatives, given the space and resources lawns gobble up and the desire on the part of residents for an outdoor hobby.

"What's the point in coming home and just sitting in your apartment wishing you had a garden?" she asks. "We said, 'Let's make it happen.'"

LOCAL PLANTS

Buying or cultivating native plants is just as important for earth-minded Edmontonians as buying local food. Biodiversity isn't something many of us think of when we're planting, but the present monoculture of Kentucky Blue grass doesn't support a healthy ecosystem.

buys native plants from Bedrock Seeds, a local nursery and seed supply company. Her lawn now boasts Buck Bush, saved from a St. Albert woodland, native juniper, tall native grasses, Scots Pine and only a small strip of grass between her lawn and that of her neighbours.

Cotterill realizes that not everyone has her ambition (or her amount of available space); she recommends that green-minded novice gardeners try planting native shrubs like the Saskatoon Berry, which require less care and look good year-round.

That said, she warns, even the least ambitious garden requires plenty of experimentation and time. But that's part of the fun. After all, as Cotterill remarks, "Everything doesn't have to be perfect."

ANGELA BRUNSCHOT

"The board would hire a big company to mow the grass, whether it needed it or not... We decided this is bogus. We're changing our concept."

BONNIE ODGEN

■ The fertilizer industry accounts for six per cent of Canada's natural gas consumption. (Canadian Fertilizer Institute)

■ Only one per cent of pesticides actually reaches the target plant, the rest are released into the environment. These chemicals are linked to hormone disruption and damage to reproductive and immune systems in both people and animals. (The World Wildlife Foundation)

■ Canadians use 1,600 cubic metres of water per person each year. Of the 29 countries in the OECD, only the United States consumes more. (Organization for Economic Co-operation and Development)

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Fear of gentrifying

Advocates: plans will break up Boyle community

HOMELESS PEOPLE, SEX-TRADE workers and drug addicts in the Boyle Street neighbourhood are regarded as expendable and therefore ignored by the city in its plans for improving the area, says Shawna Hohendorf.

The local advocate with Kindred House, a drop-in program within the Boyle McCauley Health Centre, spoke at a public forum dubbed "Against Gentrification" on May 10. The Alex Taylor school gym was full, but the discussion did not attract any of the at-risk citizens

also spoke at the forum, drawing upon his experiences in 1980s New York. At that time, he said, activists succeeded in making "gentrification" a dirty word.

He urged activists to focus on creating strong organizations within the neighbourhood which could pressure the city to include their interests in new plans for the community.

Smith was also stunned by the rate of rent increases in the city and, speaking from experience, predicted they would result in an even bigger homelessness problem. "It's not just a Boyle Street issue, it's an Edmonton issue," he said.

He also deplored the lack of long-term planning for the people currently living in the Boyle Street area, a worry close to Hohendorf's heart. "I was walking with Neil today," she recalled. "We stopped counting the number of services that serve the people here. The people that are here have been here for a really long time." To Hohendorf, the way the members of the community get involved in each other's lives reminds her of "living in a small town"—and she worries that residents will never regain this sense of community once they are forced out of the neighbourhood.

Public consultations on the plans for the neighbourhood have already closed. Design plans are expected to be tabled by October, but the final council vote will occur after the fall election.

ANGELA BRUNSCHOT

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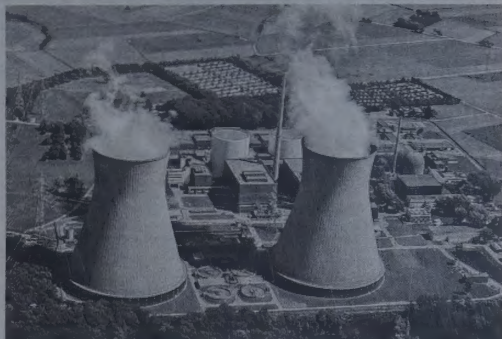
Nashina Shariff, associate director, Toxics Watch Society of Alberta.

What can we expect from the discussion?

I'll be talking about climate change policy and discussing whether nuclear energy is really a good solution to climate change. I'll talk about what other technologies would be possible, other than nuclear. I think that there are numerous other solutions out there for energy that have low-carbon emissions and that aren't nearly as dangerous as deploying nuclear energy in the oilsands.

What's the danger?

There are no safe disposal sites for nuclear waste right now. For example, in Ontario they have the waste from nuclear reactors right on the site, where the power plants are. That's not safe. And there's no foreseeable plan for otherwise disposing of that waste. Accidents happen. You know, Chernobyl and Three Mile Island are still remembered. There are risks that come with nuclear power plants. We also lack the regulatory power in Alberta to



properly deal with nuclear power, so that's also a concern.

Why is this an issue now?

It's becoming an issue because of the amount of natural gas that the oilsands consumes. With the upcoming expansions and the amount of natural gas it is expected to consume, people are trying to come up with other options. Nuclear power is being put forward as a solution to the energy needs and the greenhouse gas emissions in the oilsands. There are other options and we should be exploring those before turning to something as dangerous as nuclear power.

What do you recommend?

I don't think the government should

be thinking about nuclear energy at all. I think the government should encourage renewable energies... We should have legislation that encourages energy. Other states and provinces have policies that mandate certain amounts of renewable energy. There is a possibility for a greener future.

We have a great capacity for wind and solar energy. There's lots of forms of energy that we haven't explored very thoroughly, like geothermal. We need to think about what kind of province we want in the future. We can move towards creating a more sustainable one, or we can go towards nuclear that's dangerous for the people of the province.

"It's not just a Boyle issue; it's an Edmonton issue."

NEIL SMITH, CITY UNIVERSITY

OF NEW YORK

Hohendorf advocates for.

"Things like this are just too big to bear," she said, adding that most of her clients are too consumed with questions of basic survival to get involved in any kind of discussion about the future of their neighbourhood.

The city completed public consultations and approved a conceptual plan for the area in September. The plan divides the neighbourhood, which stretches from 92 to 97 Street and from 103 Avenue to the river, into five different areas, each with different restrictions on building heights and uses. The city expects that making improvements to the streets and opening up the area for higher buildings will bring in more investment money.

Hohendorf isn't against these improvements, but wonders what effect they'll have on her clients. "Who's against green space?" she asked. "No one. We just want everyone to use it."

Neil Smith, a professor of political economy and urban social theory at the City University of New York,

JONESIN' CROSSWORD
by Matt Jones

42 43

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Fit to be toadies?

Afghan furor pulls us farther into U.S. orbit

IT WAS ALMOST ENOUGH TO REVIVE one's faith in Canada as a functioning democracy, not to mention a member of the civilized world.

After two weeks of unrelenting pressure—led by the media and the opposition parties in Parliament—the Harper government was forced to abandon a deal that made Canada complicit in torture in Afghanistan.

Before we go farther, let's emphasize that the much-improved deal governing the treatment of our detainees in Afghanistan came about despite the sustained and determined efforts of the Harper government to thwart such monitoring of human rights.

For more than a year, the Conser-

LINDA MCQUAIG

COMMENT

pathies lay with Canadian military leaders, not with Afghans who reported being hung upside down and punched so hard their teeth fell out.

"I have deep sympathy for our military leaders," wrote Wentle, explaining what she saw as the difficult bind our generals are in. "They can fight a war. Or they can babysit 'our detainees'..."

DOUGHNUTS, HOCKEY, TORTURE
To Wentle, ensuring that our

Sadly, it seems Hillier's taste for Canadian traditions doesn't necessarily extend beyond hockey and doughnuts to include respect for human rights and the rule of law.

Surely it doesn't need to be noted that torture is among the lowest forms of human depravity. While it has lost its acceptability in civilized circles in recent centuries, it's made a disturbing revival under U.S. President George W. Bush.

Invoking the atrocities of 9/11 as a justification—as if there were no atrocities on this scale in history—the Bush administration has demonstrated a comfort level with torture that would befit the most brutal medieval king.

WE STOPPED THEM ONCE

If we needed any evidence that Canada was being sucked into this maw of depravity by our involvement in Bush's "war on terror," we've got it now. Indeed, the detainee transfer agreement that Hillier signed with the Afghan government in December 2005 had overtones of Bush's "extraordinary rendition" program, under which terror suspects are handed over to a brutal country for detention and interrogation.

In both cases, there was clear knowledge that torture would occur, and no steps taken to prevent it.

That 2005 deal, which was put in place during Paul Martin's Liberal government reign, also illustrates how far we've drifted from our European allies in NATO, who insisted on considerably more stringent monitoring of detainees they handed over to Afghanistan.

All this suggests a chasm between

the values traditionally espoused by Canada—fairness, decency and the rule of law—and the nefarious post-9/11 set of notions in which the leader of "the free world" is given a free hand to do as he wants with "evildoers."

Globe and Mail columnist Lawrence Martin wrote last week that the "new Canada has abandoned the independent strain we had" and that our growing closeness to Bush's America makes us their "consorts now."

That sort of subordinate role is clearly what the Harper government, not to mention some elite military and media types, have in mind for us.

But it doesn't seem to be what the Canadian public is willing to accept.

This Afghan saga reminds me of the case of Maher Arar, the Canadian engineer tortured in Syria. In both cases, Ottawa tried to downplay a growing scandal about Canadian complicity in torture. But Canadians demanded accountability and eventually forced Ottawa to abide by the rule of law, not the lawless ways of the Bush administration.

It seems that, while our political leaders may be comfortable accommodating Bush, most Canadians have yet to develop a taste for toadying.

Originally published in the Toronto Star

The improved deal governing the treatment of our detainees in Afghanistan came about despite the sustained and determined efforts of the Harper government.

vatives had been content to hand over detainees to Afghan custody, despite ample evidence—some of it from Canadian officials—that Afghanistan routinely tortures those in its custody.

Even after controversy erupted over the situation last month, the Harper government was evasive and uncooperative, dismissing detailed reports of torture as mere "allegations of the Taliban." This dismissive approach was echoed by *Globe and Mail* columnist Margaret Wentle who made clear that her sym-

detainees aren't tortured—a requirement of the Geneva Conventions, which Canada has signed—is the equivalent of "babysitting" them.

Then there was our top general, Rick Hillier, whose fingerprints are all over the original deal and who made light of the furor last week by diligently trying to divert attention onto the flashy arrival of the Stanley Cup and a group of NHL old-timers in Kandahar.

First stop for the hockey celebrities was the local Tim Hortons that Hillier famously brought to Afghanistan.

RANT ACID

GET LOST

I don't want to go out with you. I know that this is incomprehensible to you, because God knows that if you've made up your mind that I ought to go out with you, only my inability to comprehend your mind could possibly get in the way of our enduring bliss and/or your bedding me and then moving on to your next ego-building exercise. Please understand that there is no relationship between your conviction that we must "be together" and any actual relationship that we're going to have. Your urgent is my irrelevant. Don't go away angry, as they say, just go away.

SO VERY NOT INTO YOU

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Please limit your rage to 100 words or less.

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The critters will inherit the earth

Dead crows, fornicating beavers: it's all the circle of life

THE OTHER DAY I WAS LYING around the house, and for whatever reason, I pretended to start crying. Immediately, my cat sprang up, speaking in her weird little dialect, sniffed my bald spot and rubbed against me, bringing on the guilt. Psyching my little friend out to show her limited animal concern made me feel dirty, but it's still nice to know she cares.

Meanwhile, in the yard, no fewer than four daily-brooding hares hop by every couple days. Lately you can walk right up to them without their buggy eyes ever straying, provided you make a clicking sound with your tongue. I don't know why this works, but it does. Meanwhile, young magpies hop around cheerfully, and an encyclopedia of beetles, ants and small worms wriggle out of the sunlight when I lift up the old bags of soil they've been hiding under. With no cover charge at all, nature is endlessly entertaining.

On the heels of all this interaction came an incredible week of animal anecdotes from all sides, which served to remind me just how amazingly lucky we are to live in these undeveloped interior plains.

I'll start with a domestic tale. My friend Erin was sitting by a country fire, thinking that one of her cats was growling more than usual—and sure enough, it jumped up onto her lap and after awhile gave birth to a single kitten. The edge of a fire is no place for a newborn, so she moved the two elsewhere. Cats almost never have just one baby, but they also have the ability to pause their birth process. If the others were born elsewhere, their location is a mystery.

The next morning, Erin went to check on the kitten. It was dead. Its mother wouldn't leave it, so if the others were out there, they too had likely perished in the hungry night. Evolution gets mixed up at the edges of tens of billions of creatures coming and going. This line of experimental fireside felines is thus stunted, lacking any competitive edge.

Meanwhile, in Mill Creek, Dwayne, another friend of mine, heard a commotion at the edge of his lawn—a huge commotion of jays, magpies and crows. Soon Dwayne came upon a suffering crow on the ground. "I heard some crackly gurgles," he told me. "I thought it was a grouse or a baby or something. A flock will sometimes drive away—or kill—one bird."

"He made it into a tree," Dwayne continued, "crashed head-first into a spruce, then slowly died over the next hour. You find dead birds all the time around here, but watching one die was messed up. Nature's a bitch."

HIDDEN NINJA FISH GRIWKOWSKY

Meanwhile, I was up at my buddy's farm near Bonnyville. We were driving around the north-eastern highways, looking at all the new Esso pipelines, when a fat potscrubber wiggled across the road, away from a human mess that will cost more money to clean up than will be available after the sun sets on the current boom. On the bank was a two-foot woodchuck that, like the hares in the yard, stayed oddly still as I got out. Except this time, the woodchuck was the one making a click-

**Even if man
does destroy
himself... there's
no way in hell
life won't adapt.**

ing noise. It bared its orange teeth, staring with big eyes that it hoped were threatening.

More inches from it, the fear of rabies prompted me to move to a nearby lake. There, two beaver dams sat in the water, one an island, the other a peninsula curv-

ing down like a basket below the water level. Lo, in the reeds, a gerbil-ish sound rang out as two beavers swam in a circle of about 25 feet, oily and fucking each other in the sun.

I know you guys like it when I rant about whitey-righty politicians or hope the Listen tagger gets busted for sucking so bad, but the call of the wild took over this week. Amid all this chaos of life and death sits a reminder that even if man does destroy himself and the current ecosystem, there's no way in hell life won't adapt into something new. If you're interested in this concept, check out the books of painter/paleontologist Dougal Dixon, the best artist of alternative evolution around.

I often think our large brains do us no great favour on this planet. They force us to take the surrounding details of our little lives so seriously.

When I spotted the candy bar wrappers in the beaver dam, it seemed obvious to me that even our destruction will be of some use.

Of course, things like Tory assaulters censoring documents about prisoner abuse in Afghanistan always bring me back to reality. But in 10,000 years it's comforting to know the hares will still be sitting there atop mountains of overgrown rust, looking for a carrot to happen.

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**MAY 18
27 2007**

Continent under siege

"Peppy" book looks at everyday life in AIDS-ravaged Africa

"SO YOU WANT TO KNOW WHY I wrote a peppy little book about AIDS?" laughs Stephanie Nolen.

Many hours into a day of mis-scheduled interviews, Nolen is cheerful and talking fast about her latest book, *28 Stories of AIDS in Africa*. Nolen's choice of adjective may seem unlikely, but it's actually pretty accurate. *28* really is a peppy little book about AIDS.

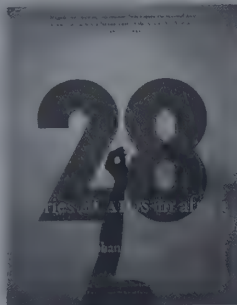
"[The situation in Africa] is gut-wrenchingly awful—I certainly don't want to whitewash that," Nolen continues. "But it's also true that every single day I hear something that impresses me about the resilience, the optimism of these people. If people living in the middle of the epidemic can be optimistic, far be it for me to be whining and miserable."

28 tells the stories of 28 Africans living with AIDS: some are HIV-positive; some are doctors seeking a cure; some have parents, spouses, or children who have or had AIDS. Nolen even profiles one woman simply because she doesn't have any direct connection to the disease, an increasing rarity in much of Africa.

We learn the story of Mohammed Ali, an East African truck driver who was probably infected by one of the many prostitutes he slept with. (He claims to have bedded 100,000

women.) She tells the story of Lefa Khoele, an eight-year-old Lesotho boy who contracted HIV from his mother. She tells the story of Regine Mamba, a Zambian grandmother who is raising so many children that Nolen first thought her house was a primary school.

"I made a list of the economic,



social and political information that was necessary to understand the epidemic," Nolen says, "and then went out looking for people to illustrate it. So I hung out at truckstops until a trucker agreed to let me ride with him. I went out looking for a miner living openly with HIV/AIDS."

Since 2002, when Nolen convinced her employer, *The Globe and Mail*, to reopen its African bureau, she has lived in Africa. "I was assigned primarily to write about HIV/AIDS in Africa," she says, "but there was not one good book for the layperson. There's nothing about what it is and why it got so bad. So someone had to write it, and it seemed to be me."

As readers of her *Globe and Mail* work will expect, Nolen uses the life stories of these individuals to illuminate greater issues at play in the African epidemic. The life story of Agnes Munyiva, a Kenyan prostitute who has remained HIV-negative despite her work, allows Nolen to explore how scientists are attempting to find a vaccine based on Munyiva's immunity. Nolen points out that Munyiva, who has been so important to research, continues to work as an impoverished prostitute while the scientists who study her profit.

Similarly, the story of Winston Zulu, the first Zambian (and southern African) to live openly with HIV, is an inspiring account of a man who was able to vanquish the stigma of HIV. But Zulu's tale also raises the cloudier issue of how medication is distributed, and how Western countries can be complicit in the death of so many who lack these drugs.

The subject matter is not, on the face of it, uplifting. Many of the individuals Nolen interviewed were dead by the time the book went to press. The grandmother she profiles, the one raising her dead children's children, will be the last to know their traditional, pre-epidemic culture.

Yet, remarkably, these individuals are vibrant, alive, and utterly heroic. "Even though there are a lot of depressing stories, I would always come back energized [after doing interviews]," says Nolen. "I needed to include the people who kept me going, if only for the reader not to

get suicidally depressed. There are people in the book who are fantastic to spend time with, and I wanted readers to see that... It's also a record of the extraordinary fight that goes largely unrecorded by the outside world."

JAY SMITH



STEPHANIE SAYS
28 may be a book about AIDS, but winning it left Stephanie Nolen energized, not depressed.

JOHN MESSIAU

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*Null said.

DEATH TO THE BOOKS!

WELL, IF YOU'RE READING THIS COLUMN, then you're one of the neo-Luddites who still have a soft spot in your soon-to-be-computer-encrypted heart for the printed page. Sadly, Microsoft CEO Bill Gates recently announced the death of the printed volume.

The advantages of e-books? We'll let Bill himself explain.

"Why is reading [electronically] better? It's up-to-date, you can navigate, you can

follow links. The ads in the online reading are completely targeted as opposed to just being run-of-print, where many of the readers will find them completely irrelevant. The ads can be in new and richer formats."

Evidently, it's been some time since Bill read a book that wasn't a computer manual. Or *The Economist*. Given that lots of people read things like novels, which don't really go out of date, the concept of "following links" is beside the point. Is he proposing a world where literary fiction has been replaced by newfangled choose-your-own-adventure editions? ("To be? Click here. Not to be? Click here.")

And we suspect many readers aren't too excited about having ads targeted to their interests, when they can just ignore the irrelevant ads in magazines. And who wants ads in their novels?

As belits a billionaire, Bill's paradigm is hyper-consumerist. Of course, the big deal is that the technology he's talking about is finally viable, according to *The Guardian's* Andrew Marr's recent test run of the latest e-book technology. Both Sony and iRex have developed e-books that claim to approach the good ol' paper version in terms of portability and ease of reading, page-turning and margin-writing.

Ironically, iRex gives Marr an *Iliad* (that's what the e-book gizmo is named) with four books by Arthur Conan Doyle, two Brontë novels, the complete works of Jane Austen and also of Lewis Carroll, four from both George Eliot's and D.H. Lawrence's respective oeuvres, James Joyce's *Ulysses* and *Portrait of the Artist as a Young Man*, "both fat

Tolstoy's, five Thomas Hardy novels and quite a bit of poetry."

Exhale. The expiration of copyrights aside, this must be exactly what Gates means when he says that e-books will keep us up-to-date.

Marr, a convincing bibliophile of the organic variety, reluctantly admits that the e-book, whose arrival has been touted for so long, "is arriving." He points out the suspension of disbelief he experienced when he found that he was able to use the *Iliad* without thinking about reading on a small handheld computer.

He also wonders about the technology's feasibility for the average person: his reader cost 400 pounds. New books would cost more, unlike the classics that come free with the reader. Still, once the day comes when the e-book is widely adopted, we can rest assured that Bill Gates will probably have his fingers in the financial pie.

READINGS!

IF THE THOUGHT OF READING MIDDLEMARCH off a computer screen doesn't entice you, then why don't you bring things down to earth and attend a local author reading?

Tonight, Tim Bowling reads at Audrey's Books to promote his new novel, *The Bone Sharps*, which is partially set in the bonefields of the Alberta Badlands during the First World War. Bowling, who has published an astonishing seven poetry collections and two other novels, lives in Edmonton. Do go and show him how much we care about local writers.

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on stage

Inside Arthur Miller's brain

Director juggles HUAC, Holocaust and Marilyn Monroe in *After the Fall*

AFTER THE FALL

By Arthur Miller. Starring Ian Leung, Meredith Bailey, Melissa Thingelstad. May 17-26, Timms Centre for the Arts (U of A). Tickets: \$8-\$20, available at TIX on the Square (420-1757) or www.tixon-the-square.ca.

STEFAN DZEPAROSKI IS ONE serious-minded individual.

Or at least he takes the role of theatre very seriously. He likes to say things like "The theatre audience needs to be challenged, not nourished," and "Just being a human being, simply existing on this planet, brings with it a huge

mixture of childlike innocence and voluptuous beauty make her pretty much irresistible to every man she meets—especially Quentin. When he first meets her, she's a lowly switchboard operator with vague ambitions toward a singing career; by the end of the play, she's become one of the most famous women in America, but she's also a pill-popping, alcoholic wreck who viciously excoriates Quentin, now her husband, for failing to provide her with the emotional support she desperately needs.

Miller always denied that Mag-

gie was based on Monroe, a claim that Dzeparowski, like most people, finds fairly dubious. Still, he thinks that regarding Maggie simply as a Monroe stand-in is a fairly limited interpretation of the play. "It's important for me to use Quentin and Maggie as icons," he says. "They're almost like gods—Quentin is so intellectual and rational, while Maggie is so beautiful and irrational... they're like two opposing icons of human nature. To me, they are in the same line as gods in a Greek tragedy."

Some critics have never forgiven Miller for what they see as the play's misogynist streak. Quentin's mother, his first wife Louise, his second wife Maggie,

and even Elsie, the wife of

Quentin's mentor Lou—it's quite the gallery of shrews and unsupportive wives Miller assembles here. But Dzeparowski takes a broader, sociological view of the play's female characters. "I think every single woman in the play carries a huge burden of post-WWII patriarchal society," he says. "Quentin is not their victim; they are the victims. Quentin feels great guilt about his relationships with women—he failed the women in his personal life the way his male friends failed him on [a political



ARTHUR AND MARILYN
Ian Leung and Meredith Bailey—stand-ins for Miller and Monroe?—in *After the Fall*

"Just being a human being, simply existing on this planet, brings with it a huge responsibility to look for justice and truth."

"AFTER THE FALL" DIRECTOR STEFAN DZEPAROSKI

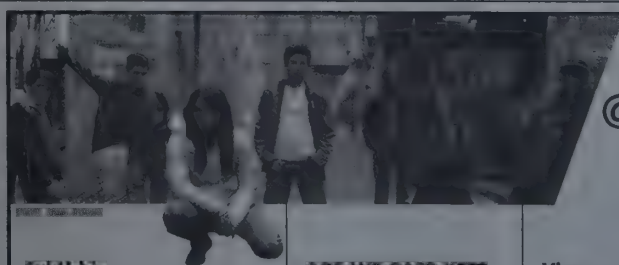
responsibility to look for justice and truth." He says that while he may be a theatre director, most of his influences come from film—but he's not talking about Quentin Tarantino or Guy Ritchie movies, like most young theatre artists do. No, he's talking about Andrei Tarkovsky.

All of which makes him a good match for *After the Fall*, the heavyweight 1964 Arthur Miller play that Dzeparowski is staging at Studio Theatre as his M.F.A. thesis production.

It was Miller's first play in nine years, and he had even more on his mind than usual when he wrote it: not content simply to tell the story of his protagonist's tumultuous personal life (including three marriages to three very different women), Miller also finds time to meditate on most of the stormiest political upheavals of the '40 and '50s, from the Holocaust to the anti-Communist HUAC hearings.

After the Fall was a startling stylistic departure for Miller—it all takes place inside the mind of Quentin, an obvious Miller surrogate even though he's a lawyer instead of a playwright), and the nonlinear action and Quentin's fragmentary narration are the kind of thing you'd expect to find in a stream-of-consciousness novel, not a drama by the master of the "well-made" American play. Dzeparowski believes that with this play, Miller invented a new form of theatrical tragedy, one so unusual and radical that even he never repeated it.

Perhaps it says something about the American appetite for gossip that, for all its ambition and its structural daring, *After the Fall* is best-known nowadays as the play where Miller dished on his marriage to Marilyn Monroe. The longest scenes in the play deal with Maggie, a woman whose



SubUrbia

BY ERIC BOGOSIAN

"There's a world outside this rat pit of stupidity."

MAY 17 @ 7:00PM / MAY 19 @ 7:00PM
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BOOK BY JAMES LAPINE

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MAY 17-27/07

Vinegar Tom BY CARYL CHURCHILL

"A play about witches with no witches in it; a play not about evil, hysteria and possession by the Devil, but about poverty, humiliation and prejudice." CHURCHILL

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MAY 24 @ 8:30PM / MAY 27 @ 2:00PM

PRODUCED BY THE THEATRE COMPANY OF THEATRE COMPANY

Teens @ The Turn CABARET

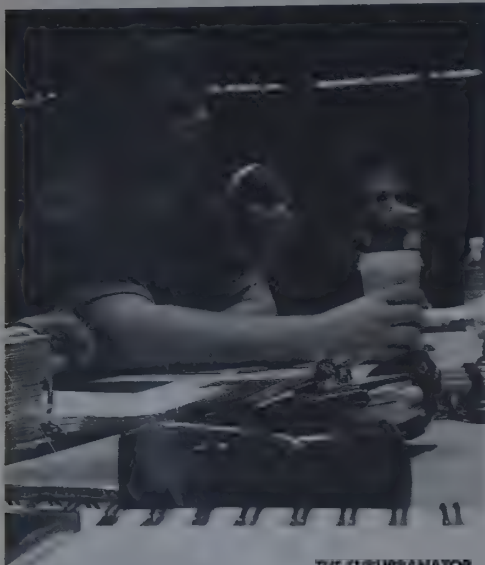
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Turn, baby, Turn!

Teens @ the Turn doesn't coddle its youthful cast



THE SUBURBANATOR

Kevin Sutley runs the kids through their poses during a *Suburbia* rehearsal

TEENS @ THE TURN

May 17-27. The Citadel Theatre. Tickets: \$10 (single event), \$25 (festival pass). Available at 425 1820 or citadeltheatre.com.

THE NAME "TEENS @ THE TURN" IS a relic from the first year that the Citadel held its annual teen theatre festival—way back at the turn of the century. Teens @ the Turn is now in its seventh year, and festival programmer and co-ordinator Keri Ekberg says the title (okay, and maybe that once-trendy "@" symbol) are the only backward-looking aspects of the entire 10-day extravaganza, which is designed to give aspiring stage artists a taste of what putting on a piece of professional theatre really entails.

"We've got over 100 kids involved this year," says the self-proclaimed onetime "teenage theatre nerd," "and they come from everywhere—the list of high schools who are not represented in the festival is dwindling rapidly. Plus, there's also kids from U of A, Grant MacEwan, NAIT, Augustana. There are kids from St. Albert, and there's even a kid in the cabaret from Vegreville. And I'd say a good majority of them intend to become professional theatre folk, or at least artists of some kind—not just actors, but musicians, dancers, stage managers, designers."

Besides the more informal Teens @ the Turn Cabaret and Students Club Shorts, there are four

mainstage productions, all of them notably edgier and more challenging than the typical high school play. There are no *Our Towns* or *You Can't Take It With You* here.

Mieko Ouchi is directing a collectively created production about violence in the Edmonton community; the Foote Theatre School's Young Musical Company is testing itself against the complex internal rhymes and tricky key changes of Stephen Sondheim's *Into the Woods*; Annette Loiselle is directing a production of *Vinegar Tom*, Caryl Churchill's early play about witchcraft trials in 17th-century England; and Kevin Sutley is directing *Suburbia*, Eric Bogosian's ensemble satire about a group of going-nowhere teens squandering yet another night in the parking lot of the neighbourhood 7-11.

"The Citadel doesn't have to deal with the pressure that a high school drama teacher would, which lets us push the content a little," says Ekberg. She turns to Sutley and asks, "I mean, has there ever been a high school production of *Suburbia*?"

Not in Edmonton, anyway. *Suburbia*'s certainly gotten a professional staging, though, and Sutley himself directed it: it was the Sterling Award-winning inaugural production of local indie-theatre mainstays Kill Your Television.

"I approached this production the exact same way as I did the

Kill Your Television production," Sutley says. "The cast doesn't play to a bantam-league level. We dove right in, and as we went along we found the places where we lacked a common language. On the one hand, it's great to actually have a play where the actors can play characters their own age, but on the other, you can't take it for granted that they completely got the emotion behind certain moments in the script."

A play like *Vinegar Tom*, with its dense language, its wealth of historical detail, and Churchill's complex brand of feminism, would seem to present even more daunting a challenge.

"But I think teens really respond when you believe they can do something hard," Ekberg says. "They'll be scared and doubt themselves, sure, but then they go, 'Okay!' and they show they can do it."

Teens @ the Turn is the kind of event that anyone who cares about theatre is glad exists but probably won't see, unless they happen to be related to one of the participating kids.

Ekberg, who says filling the audience is the most important part of her job, hopes to break down that resistance. "After all," she says, "this is the next generation of theatre artists. If you consider yourself a theatre supporter in general, why wouldn't you come?"

PAUL MATWYCHUK

Shout: Out, Out, Out, Out

Gay marriage debate opens all avenues of expression for Edmonton artist

LITTLE MEN

By Shane Golby Opening Thu, May 17. Front Room Gallery, Harcourt House (3rd Flr, 10215-112 St.)

IN 2003, IPSOS-REID PUBLISHED A rather conclusively titled study entitled "Albertans Oppose Same Sex Marriage." (Well, 57 per cent apparently do, anyway, plus or minus 3.5 percentage points.) The same year, then-justice Minister Dave Hancock said he would refuse to issue licenses to same-sex couples in defiance of federal legislation to the contrary. Also in '03: the Vatican issued a 12-page set of "guidelines" warning Canadian Catholic politicians of the immorality of gay marriage.

Many other things happened that year, of course. Edmonton artist Shane Golby says that it was around 2003 that his art began to take a very different turn.

"I'm not a political activist," he says. "I don't march, I don't wave flags or carry banners or scream through bullhorns. It's just not who I am. But I found with the gay marriage debate, because I'm gay, it really hit home, and the reaction of politicians and church groups really touched me and made me very angry. I had to find a way to have my voice... Whether anyone ever saw or heard it wasn't important, but I needed to find a way to express my voice and feelings that, I hope, is more powerful than a letter to the editor."

A number of other factors besides politics played a part in this transformation: after working in southern Africa and teaching in Nunavut, Golby returned to Edmonton and began formally studying art at the U

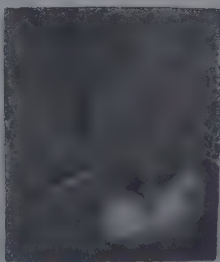
of A, where he met his current partner, artist C.W. Carson. These experiences both opened his eyes, he says, to "a multitude of possibilities I hadn't considered before." He began living his life more openly.

The very nature of his art changed, too. After 20 years of work in landscape studies (working first in chalk pastels and then with more sculptural reliefs), Golby began a series of mixed-media pieces inspired by the gay marriage debate, but which he says came to encompass gay issues in general. A portion of these works make up his new Harcourt House show *Little Men*. (He says the title refers to the literal size of the work as well as the narrow mindset of those groups that angered him.) "Basically this show is also the coming-out story of an old man," he says. "I didn't express my real feelings until I reached 40."

But now, there are no holds barred: using provocative imagery and attention-demanding swashes of colour and text, *Little Men* tackles contentious subjects such as religion and pornography. Golby may not use a bullhorn, but his message comes through loud and clear.

For instance in "Big Hate, Little Love," a prostate figure curled in a fetal position melds with the body of Christ on the cross; the words "Love" and "Hate" pop out of an electric web of purple and blue in which the figures are immersed. Golby says he was a devout believer and regular churchgoer until his teens, until the constant barrage of guilt over his identity caused him to walk away from his faith. He hasn't returned since.

"Maybe there is a little bit of



Christian hangover going on there," he says, laughing at the suggestion that the supine figure in the foreground could be seen as yearning to return to the body of God. "But there also is the condemnation of the religious right hammering me down. I was basically getting this feeling that I don't deserve to live. That I am an abomination. You know, that's pretty hard."

Elsewhere, as in "Take," Golby explores desire and lust, commonplace themes except that in this case it's from a gay perspective—something that's still taboo in many quarters of this province. "I found throughout my life and experiences and travels that in Alberta—extremely conservative Alberta—we shut so much up inside and we hide so much of who we really are and what we really feel," Golby says. "So with [this] work, it's more of a sense of striving for liberation. Striving to say what I feel. This what we all feel. Let's put it out in the open instead of hiding behind a mask."

ZOLTAN VARADI

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BABY DON'T YOU CRY Keri Russell's gonna make a pie with a heart in the middle

The life of pie

Waitress warm-hearted as oven-fresh baking

WAITRESS

Directed by Adrienne Shelly. Starring Keri Russell, Nathan Fillion, Jeremy Sisto. Opens Fri, May 18. ★★★★★

NO MATTER HOW DIM OR unprepossessing, every human being is a genius at something. Jenna (Keri Russell), the heroine of *Waitress*, is a genius at pie. She often likes to close her eyes as she sits on the bench waiting for the bus to bring her home from her job at Joe's Pie Diner and dream up fanciful but irresistible new recipes. She may be the only person in the world who invents auto-

biographical pies—when she discovers that she's pregnant, for instance, she creates a blend of ham, eggs and brie and calls it "I Don't Want to Have My Husband Earl's Baby Pie" ("Bad Baby Pie" for short).

Jenna doesn't need a child—Earl (Jeremy Sisto) is enough of a baby already. He's selfish, controlling and a lousy lover into the bargain. Weeks later, when Jenna finally tells him about her condition, he tearfully makes her swear a solemn oath that she'll never love the baby more than she loves him. The guy would be utterly pathetic

if it weren't for the feeling Jenna gets that if he ever caught her trying to leave him, he'd beat her senseless.

Waitress gets off to a wobbly start. Everything, from the small-town setting to the cast of secondary characters, seems a few degrees too self-consciously, affectedly quirky, like one of those episodes from the final season of *Gilmore Girls*, after Amy Sherman-Palladino stopped running things. And the whole business about Jenna and her magical pies is a dubious, whimsical conceit that you can't quite believe the film is

asking you to take seriously.

But Adrienne Shelly, who wrote and directed the film and gives herself a fun supporting role as a lovelorn waitress named Dawn, turns out to be kind of a genius herself—at least when it comes to drawing you into this not-quite-believable world and making you

in their honour, and he's so smitten with her that when Dawn tells him to get lost, he actually bursts into tears. But he doesn't give up: "Don't worry," he says. "I'll grow on you!"

Waitress is a lot like Oogie. It's full of cockeyed, overly earnest "spontaneous poetry" too, but at a

There's a such a big-hearted spirit to this film that it's heartbreaking to think Shelly won't get a chance to make any more of them.

hope everything works out okay for the people who populate it.

Shelly started out as an actress, and there was a period in the early '90s when she was more or less the indie-movie "it" girl, thanks to her iconic performances as a pair of brassy yet sullen teenagers in Hal Hartley's *The Unbelievable Truth* and *Trust*. She stopped acting for a while to concentrate on directing; not many people got to see her first few features, but there was every indication that *Waitress*, which had been accepted to Sundance, would be her breakthrough film. That still might happen—*Waitress* is a real crowd-pleaser—but sadly, Shelly won't be around to see it happen. She was accidentally killed in her apartment last November by a young construction worker under circumstances too dumb, tragic, and pointless to be worth explaining.

Those movies Shelly made with Hal Hartley were so dry and deadpan that the cheerfully cornball tone of *Waitress* comes as a bit of a surprise. At one point, a character named Oogie (Eddie Jemison) strolls eagerly into Joe's—he's a tiny, twitchy, eager-to-please nerd who's fallen head over heels in love with Dawn. He's the kind of would-be boyfriend who brings giant bouquets of flowers and recites "spontaneous poetry"

certain point you realize you've stopped rolling your eyes at it and can't wait to hear the next line. Shelly draws winning performances from her entire cast, especially Andy Griffith as Old Joe, the diner's irascible owner, who has a soft spot in his heart for plucky Jenna; and Edmonton's own Nathan Fillion as Dr. Pomatter, the handsome, easily flustered OB-GYN with whom Jenna embarks on a torrid secret affair. Fillion is so effortlessly appealing here that you wonder why he doesn't get offered more romantic comedies—when a flustered Jenna tells him, after their first kiss, to shut up for a second because she can't think straight "when you do that nice-guy talking thing you do," every woman at the screening I attended laughed in lustful recognition.

Shelly doesn't quite have the skill to bring off some of her more ambitious ideas—especially a montage set to Cake's "Short Skirt, Long Jacket"—but there's such a big-hearted spirit to this film and such a genuine affection for her characters that it's heartbreaking to think she won't get to make any more of them. The tragic circumstances surrounding *Waitress*' release make it an oddity: it's the saddest feel-good movie around.

PAUL MATWYCHUK

He's a blue-collar George Clooney

So where's Nathan Fillion's *Out of Sight*?

WITH THE RELEASE THIS WEEK OF *WAITRESS*, the nation's movie critics get yet another chance to indulge in that old, familiar pastime: asking why Nathan Fillion isn't a bigger star.

You don't have to be an obsessive *Firefly* fan or an Edmonton chauvinist to think Fillion should be on the A-list by now: when the snarky pop-culture website *Pajiba* recently drew up their list of 2007's sexiest celebrities, Fillion was their number-one choice, besting Jon Stewart, Maggie Gyllenhaal, Natalie Portman, Paul Rudd and Christian Bale. "He's like this generation's Harrison Ford," they wrote, "but there aren't any goddamn Indiana Jones movies for him to star in, so he's relegated to a bad Fox show that gets cancelled after three episodes."

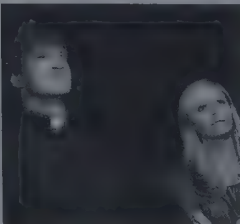
We think he's more like a blue-collar George Clooney, but the question remains: who or what is sabotaging Fillion's career? Well, a quick glance at his filmography suggests a few possible explanations...



(1) **Toxic exposure to Alicia Silverstone.** One of Fillion's first Hollywood film roles was Cliff, Silverstone's ex-boyfriend, in the flop 1999 comedy *Blast From the Past*. Silverstone is Hollywood kryptonite—she almost took Benicio del Toro, Paul Rudd, and the entire *Batman* franchise down with her—and yet Fillion willingly returned to her side in 2003 for a six-episode stint on her series *Miss Match*. Fillion's own TV series, *Firefly*, was cancelled shortly thereafter.

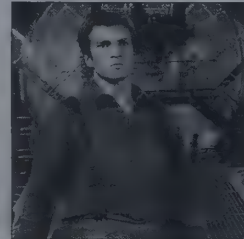
(2) **He plays too many priests.**

How can you expect to attract a female fanbase when you keep playing men of the cloth? Fillion played Father David in *Dracula 2000*, Reverend Glenn Collins on the short-lived nighttime soap *Pasadena* and karate-kicking evil priest Caleb on *Buffy the Vampire Slayer*. That's too many tight collars, not enough tight pants.



(3) **Someone at Fox is determined to destroy him.**

Fillion's best chance for stardom arrived when he was cast as Captain Tighpants himself, interstellar action hero Mal Reynolds in Joss Whedon's sci-fi/Western hybrid *Firefly*. But Fox's mishandling



of the show has become the stuff of legend: they declined to air Whedon's original pilot, broadcast the subsequent episodes out of order, and eventually gave up and cancelled the series after only 11 episodes. The aforementioned *Pasadena* lasted 13 episodes on Fox, while Fillion's current, er, vehicle *Drive* has apparently been axed after only four.

(4) **Genre actors don't become superstars.**

Could it be that Fillion is spending too much time in the horror/sci-fi ghetto? There's an upper limit, after all, to the amount of money even a well-executed

picture like *Serenity* or *Slither* can hope to make, and no actor ever benefited from having titles like *Dracula 2000* or *White Noise 2* on their résumé.

But hold on: first, let's re-examine that comparison to George Clooney. Clooney, after all, didn't have much more luck as a TV actor than Fillion did, starting in the string of failed pilots before hitting it big on *ER*. And when he graduated to film, people kept wondering if he would ever connect as a movie star. Like Fillion, he even has his own cult horror picture to his credit: the Tarantino-scripted vampire pic *From Dusk Till Dawn*. There may be hope for Fillion yet—let's just hope there isn't a *Batman* and *Robin* in his future.



Alejandro the great

New DVD set restores Jodorowsky's oeuvre to full psychedelic majesty

THE FILMS OF ALEJANDRO JODOROWSKY
Directed by Alejandro Jodorowsky
Now available on DVD

"I ASK OF CINEMA WHAT MOST North Americans ask of psychedelic drugs," director Alejandro Jodorowsky once declared, and that statement is still the most truthful explanation of the Russian/Mexican director's small but influential oeuvre of surrealist films.

Copies of *El Topo* and *Holy Mountain* have been floating around for years, but due to a feud with distributor Allen Klein and ABKCO there hasn't been a new print, much less DVD reissues, of these cult classics since they first came out. But now, the 30-year-old spat with Klein, who picked up Jodorowsky's early films on the advice of one of his clients, John Lennon, has come to an end—ABKCO and Anchor Bay have released a limited-edition DVD box set containing the Mexican director's first three efforts: *El Topo*, *The Holy Mountain* and *Fando Y Lis*. *The Films of Alejandro Jodorowsky* is a lovingly packaged collection that comes as a shock after decades of seeing raggedy video versions.

Each film is fully restored, remastered, in anamorphic widescreen video and with all of the bells and whistles expected from such an endeavour. Thrown in for good measure are separate CDs containing the soundtracks for *El Topo* and *The Holy Mountain*, plus a couple of excellent documentaries about the director, as well as his first film, the never-before-released silent *La Cravate*.

I say this with complete love and respect, but it's an awful lot of crazed filmmaking to cram into one box set. They're excellent—these films have lost not an iota of power over the years—but unless you're only predisposed to surrealist cinema *The Films of Alejandro*

Jodorowsky might be just a little too much to consume too quickly. At the time, they were considered to be beyond the pale—*Fando Y Lis* was banned in Mexico, and *The Holy Mountain* provoked riots—and even now they've lost none of their power to shock and amaze. All three films are spiritual journeys of one sort or another: *El Topo* follows its gunfighter protagonist through a hellish quest, *Holy Mountain* a sinister Jesus figure to "Lotus Island," *Fando Y Lis* a man and his paraplegic girlfriend to the magical city of Tar.

These are just quick sketches of the plots—no amount of descriptive writing can convey the bizarre imagery that makes up each film, the motley cast of extras (including the dwarf with amputated hands in *The Holy Mountain*) or the strange, jarring moments that will turn anyone who sees them into either true believers or, well, angry rioters. Psychedelic drugs indeed—these three films were part of the counterculture's initiation rites for so many years it's a

wonder that any would feel the need to do drugs after watching them.

For those wondering what exactly was going on in Jodorowsky's head, he supplies an audio commentary for each film.

Jodorowsky is hit-and-miss in his yak tracks, which he does alternately in Spanish or English for different films, but like his films, he's never less than entertaining. Often, like William Friedkin, he simply describes the action onscreen, but occasionally he gives a bit of background or delivers an illuminating, out-of-nowhere left-field rant, making strange but apt connections. He also tosses off odd pieces of information, like the fact that George Harrison was originally slated for a role in *The Holy Mountain*.

As at least one person out there has discovered, these aren't "date" films for cineastes wishing to impress a potential mate with their knowledge of foreign film, but for those wishing to see cinema at its most provocative and powerful, this box set is a must-have.

TOM MURRAY

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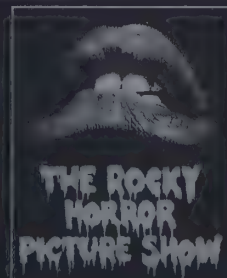
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BEGGIE ON THE RUN Zombies scare the bejezus out of Robert Carlyle in *28 Weeks Later*

Give me that old-time religion

28 Weeks Later's sickly zombies need the fear of God in 'em

28 WEEKS LATER

Directed by Juan Carlos Fresnadillo. Starring Robert Carlyle, Catherine McCormack, Mackintosh Muggleton, and Imogen Poots. Now playing. ★★☆☆☆

THE IMPACT OF THE EVER-INCREASING secularization of Western society can be easily measured by the plotlines of zombie films. Putting Val Lewton-style voodoo zombies aside, the predominant characteristic of this lurching branch of the undead was... well, just that they were *undead*, as in not alive. To paraphrase the classic line from the original *Dawn of the Dead*,

"When hell becomes too full, the dead will walk the Earth."

But not anymore, largely thanks to the burgeoning *28 Days/Weeks Later* franchise. (And, what with months, years, decades, etc. still available, the possibilities for milking this run may not be infinite, but it'll be a while before they run out of sequel titles.) No, now zombies are *viral*; you don't even need to die anymore once you're bitten—moments after your blood gets infected, boom! You've got the "rage" and you can't wait to shred your loved ones to bloody bits.

Of course, zombie king George Romero tried out this route with the superiorly titled *The Crazies*, but that was 1973, and the public was still too obsessed with horrors from beyond for a silly *disease* movie to instill a feverish fear in the masses. David Cronenberg unveiled a horde of parasite-infested sex-zombies a few years later in *Shivers*, but honestly, becoming a polymorphously perverse sex-zombie didn't seem like too bad a fate. Plus even fewer people watched Canadian films back then than they do now.

Nope: we stayed loyal to our can-

nibalistic cadavers, and by and large it worked just fine. Then some Brits came along with digital cameras that enabled them to delete most of the population of London, replaced them with thousands of disensed, fast-moving zombies (who looked more or less like typical subjects of the Queen, only speedier), and set the whole thing to a hip soundtrack. Thus was the modern zombie born, and *28 Days Later* was a box office triumph, a perfect horror movie for an age where we're too preoccupied with our daily healthcare regimes to be scared shitless about the here-atter

28 Days Later was a good movie. But it wasn't a particularly spooky one, was it? (What's next: *Exorcist V: The Homecoming*?)

Well, the same could be said for the sequel. It's well-acted (of course it is—it's British), briskly paced, terrifically violent, artfully filmed (basically lots more shots of a depopulated London, but with lots more cool helicopter pans), and not frightening in the least.

It starts out with some promise: forced to choose between sacrificing his life to save his wife from a zombie attack and saving his own skin, Don (Robert Carlyle) opts for the latter. Director/co-writer Juan Carlos Fresnadillo (the Spanish director of *Intacto*, making his English-language debut) could have done more with this bit, since cowardice and shame are as effective agents of fear as death is, but the film quickly unravels into a protracted chase sequence that leaves the audience no time to gather its breath and ponder the big issues.

Don survives the epidemic and, 28 weeks later, is reunited with his children. The family, along with other survivors, are then charged with the task of repopulating Britain while living under the supervision

of the American military. That is, until a strain of the "rage" pops up again and we're off and running again, this time dodging not just the bites of former neighbours but Yankee bullets as well. Bloody good fun? For a while, until all that frantic running captured on shaky handhelds starts to make you woozy—but not as nauseated as when the film raises the possibility of a "rage" antidote.

An antidote? That's when you long for the zombie days of old—there's no *antidote* for a vengeful god! Or at least there's no cure for the misery of a heavenless void where the dead rise and walk among us

Sure, it's good to be free from the superstitious beliefs that our parents and grandparents were forced to endure, but as far as horror flicks go, it's apparent our liberation has come at a cost. You've got to have some semblance of belief in big, silly things if you want to experience equally big, silly scares.

ZOLTAN VARADI

It's good to be free from the superstitious beliefs of our parents... but as far as horror flicks go, it's apparent our liberation has come at a cost.

Barbarella vs. Lolita

Jane Fonda tries to tame Lindsay Lohan in *Georgia Rule*

GEORGIA RULE

Directed by Garry Marshall. Starring Jane Fonda, Lindsay Lohan, Felicity Huffman. Now playing. ★★☆☆☆

BACK IN 1981, JANE FONDA starred in *On Golden Pond*, playing a woman who forces her 13-year-old son to live with her parents—she needs someone to take care of him while she and her husband take a trip to Europe, but she also obviously hopes that the grandparents will teach the kid some respect for his elders.

Now, a quarter of a century later, Fonda is starring in *Georgia Rule*, a movie with the same basic plot—only this time, Fonda is playing the crusty grandma (she's like Henry Fonda and Katharine Hepburn's characters from *On Golden Pond* all wrapped up in one), and Felicity Huffman is her self-involved, hard-drinking daughter Lilly.

And how times have changed: the worst thing that could be said about the kid in *On Golden Pond* was that he swore too much; the problem child in *Georgia Rule*, on the other hand, is Rachel, a promiscuous, drug-using, skimpily dressed California nymphet played by Lindsay Lohan. Barely a week into her exile in small-

town Idaho, Rachel has already put the moves on the local veterinarian, given a cute, virginal Mormon boy a blowjob, and accused her stepfather Arnold of molesting her when she was 12. This girl doesn't need a grandmother; she needs Samuel L. Jackson to chain her to the radiator.

Lohan's hard-partying tabloid antics haven't done her critical reputation any favours—which is too bad, because she's actually a terrific, spontaneous actress. She was wonderful, cast against type as Meryl Streep's sullen daughter in *A Prairie Home Companion*, and in tween-targeted movies like *Freaky Friday* and *Mean Girls*, her unaffected, sunny presence and droll line readings were worthy of Ginger Rogers (also a dancer with a knack for comedy).

Georgia Rule requires Lohan to take on a more "serious" role, and she acts circles around both Fonda and Huffman, whose mawkish drunk scenes are especially embarrassing.

Lohan's performance is practically the only thing in this movie that rings true—especially the way she plays the scenes in which Rachel keeps backtracking on her story about her stepfather, claiming variously that she made it all

up just to prove a point in an argument or to test the limits of her mother's trust in her. It seems exactly the way a smart, fucked-up girl like Rachel would choose to reveal this information—obliquely, self-defeatingly, as if to confirm her own worst suspicions that no one would believe her story anyway.

But that doesn't make the film's long third act—in which Rachel keeps switching her story and Lilly keeps bouncing back and forth between believing Rachel and believing Arnold—any less tedious to watch, especially when you know the only way a movie like this can possibly end is with the three generations of women coming together, making peace as a family and running the male villain out of town in his symbolically evil cherry-red Ferrari, never to return. (The Mormon virgin and the nurturing, sensitive veterinarian, who's still in love with his dead wife, are allowed to stay.)

Director Garry Marshall, as always, seems uncomfortable fully committing to dramatic scenes, and whenever *Georgia Rule* threatens to get "too dark," he'll throw in an awkward bit of comic relief. In the middle of Huffman's angry confrontation with

Arnold, for instance, Marshall actually has Fonda rush in and chase him around the lawn with a bar of soap, trying to wash his mouth out for taking the Lord's name in vain.

It's wonderful to have Jane Fonda back onscreen after such a prolonged absence, but are *Georgia Rule* and 2005's *Monster-in-Law* really the best scripts being offered to her? I can't help but

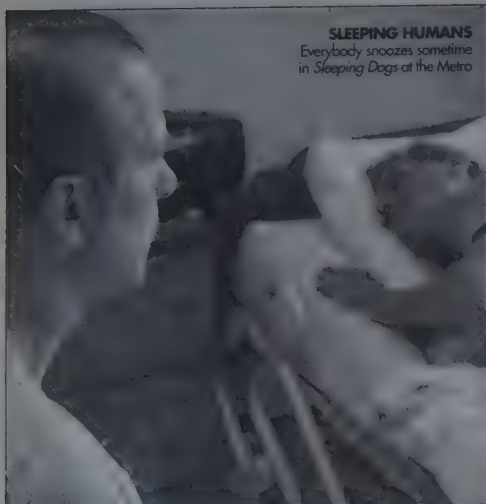
wonder what the young Jane Fonda, the firebrand from *Klute* and *They Shoot Horses, Don't They?*, would think if she could see the ghastly poster for *Georgia Rule*, the three actresses' faces so heavily Photoshopped that they all look embalmed. She probably wouldn't know whether to vomit, kill herself or burn down the theatre.

PAUL MATWYCHUK



SCREW YOU, GRANDMA!

Lindsay Lohan gives Jane Fonda a piece of her mind in *Georgia Rule*



SLEEPING HUMANS
Everybody snoozes sometime in *Sleeping Dogs* at the Metro

The tedium is the message

Ontario director Terrance Odetta lets *Sleeping Dogs* lie—and lie, and lie

SLEEPING DOGS

Directed by Terrance Odetta. Starring Brian Stiller, Tony Adah. Metro Cinema, Sun, May 20 (7pm), Mon, May 21 (9pm). ★★☆☆

SLEEPING DOGS IS A VERY SLOW MOVIE. Normally I wouldn't make much of that, because I'm all for slowing the pace of films these days, with their mile-a-minute plots and fancypants special effects.

But man, *Sleeping Dogs* is really slow. I twiddled my thumbs, I shifted in my chair, I wanted to exclaim at the screen, "Do something!"

Still... I didn't turn it off, if only because I rarely see a film this breathtakingly honest. I wanted to know what was going to happen to these characters.

The film opens with Thomas (Tony Adah), a young hospital orderly, learning of his father's death via answering machine. He reacts impassively, as though the death was expected. We learn later that his father's health has been in decline for a month, but he's been avoiding contact with his family.

The story then shifts to Mr. Gloss (Brian Stiller), a middle-aged diabetic about to be transferred from a hospital into a long-term care facility. Now, Mr. Gloss isn't a particularly

likeable guy. He's a bitter, acrimonious man at odds with everyone, though he has some excuse: dying, blind, alcoholic, cared for by impersonal strangers in a grey hospital in an anonymous city, his life has become the agonizingly drawn-out death by small measures that none of us would wish upon our loved ones.

When we first meet Mr. Gloss, his brother is telling him that his dog was brought to the pound the night before, to be put down. ("Are they going to tell him he's a bad dog?" asks Mr. Gloss rancorously.)

So Mr. Gloss breaks out of the hospital to track down his beloved pooch, and Thomas is assigned to go and find him. And so we watch the two stumbling helplessly and listlessly through the alien fringes of Kitchener, past Canadian Tire and Tim Hortons, past bleak highways and half-constructed subdivisions, like two wandering refugees in a vinyl-clad desert. (We're so used to seeing exotic locales on film that the aggressive, unattractive blandness of our everyday world comes as something of a shock here.)

Director Terrance Odetta's thematic concerns—the loss of family, tenuous personal relationships, and

loneliness—come to the fore in subtle but unmistakable ways. We see it in the way a woman living in an empty, under-construction subdivision walks into her house and starts down the hall, only to stop, turn back, and lock the door. (Against what?) We see it in both Mr. Gloss and Thomas' wanton alienation from their families, even in the face of death. When Mr. Gloss tries to explain to Thomas why he needs his dog so badly, he says, "Dogs are loyal. More fuckin' loyal than people, anyway."

Even the look and sound of the movie, shot on washed-out digital video and sparsely scored by old-time bluegrass music, evoke the numbing tedium of an aimless walk down the shoulder of a suburban highway, not a person in sight, the noon sun baking into the asphalt parking lots in the distance.

Whether you want to pay 10 bucks for that experience is your choice. Odetta's austere existentialist fable doesn't inspire; it merely dispirits. But there's something at work here, something moving, something worth seeing, something worthwhile. Something. Maybe you can figure it out.

MATTHEW HALLIDAY

CELEBRATE THE SWEET LIFE TODAY!

Claudia Pug, USA Today

"AN IRRESISTIBLE HELPING OF DELICIOUS FUN!"

Owen Gleiberman, Entertainment Weekly

"A VIBRANT AND UPLIFTING comedy. Keri Russell is TARTLY IRRESISTIBLE."

Joe Morgenstern, The Wall Street Journal

"A DELICIOUS COMEDY that is CLOSE TO PERFECTION!"

Devin Gordon, Newsweek

"Waitress' is wise, humble and EFFORTLESSLY FUNNY. It is AN EASY FILM TO LOVE!"

A.O. Scott, The New York Times

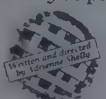
"SATISFYING AND SURPRISING... it is by turns TART AND SWEET, charming and tough...it is LOVELY, TOUCHING and INFUSED WITH LIFE."

Richard Roeper and Christy Lemire, Guest Critic, Ebert & Roeper

"TWO THUMBS UP!"



Waitress
If only life were as easy as pie.



Music wants to be free

Imagine the Sound will exhilarate jazzbos, confound newbies

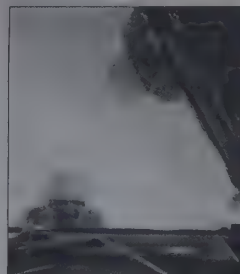
IMAGINE THE SOUND

Directed by Ron Mann. Featuring Cecil Taylor, Archie Shepp, Paul Bley, Bill Dixon. May 19 (7 pm), May 20 (9 pm), May 21 (7 pm), Metro Cinema ★★☆☆

IMAGINE THE SOUND, CANADIAN documentarian Ron Mann's 1981 documentary portrait of four central figures in the free jazz movement, is essential viewing—but maybe not for you. True, it constitutes a rare chance to see some of the pioneering artists of free jazz reflect on their distinctive musical visions and perform for Mann's camera, but it's hardly a primer for the uninitiated.

If the names Cecil Taylor, Archie Shepp, Paul Bley or Bill Dixon mean anything to you, you'll likely find something to enjoy in Mann's film—and if you're inclined to argue about these artists' central role in the development of the sometimes fierce, often forbidding improvised brand of jazz that arose in the mid-'60s, so much the better. But if you're looking for an introduction, a history or even some contemporary context for what these musicians were trying to do when Mann encountered them, *Imagine the Sound* won't provide much help.

That said, for lovers of free jazz, watching the re-release of *Imagine the Sound* is a like uncovering a lost treasure miraculously recovered from the ocean floor. Originally shot on 16mm and recorded in mono, it's been given a high-definition, multitrack stereo makeover, burnishing these rare performances to a luster they never possessed even when the film was new.



FREE TO BE, YOU AND ME
Free jazz legend Archie Shepp pounds the ivories in *Imagine the Sound*

Montreal-born pianist Paul Bley and American saxman/poet Archie Shepp are probably the film's most accessible performers—and perhaps it's no coincidence that they provide its most comprehensible commentary on the evolution and meaning of free jazz. Bley led the band with Ornette Coleman that, in 1957, legendarily "overthrew" bebop as the predominant form of jazz being performed at the time, and seems to have been present at many key moments in the ensuing revolution. His pithy, if elliptical, analysis of his role in those changes is mirrored by the introspective music he makes inside and outside the piano. Shepp's distinguished appearance and his articulate interviews, on the other hand, make a sharp contrast with his fiery performances and the provocative politics that drove his music in the '60s.

Trumpeter Bill Dixon is likely the least known (and certainly the least recorded) of the artists profiled here, but he might be the most entertaining—especially when he giddily shoots his mouth off about the anger he felt (and apparently still feels) over the critical and popular neglect of his music. He also seems to be less of a virtuoso than the other musicians, relying instead on the interplay between his taciturn horn with bassist Art Davis and drummer Freddie Waits.

For sheer oddity, though, pianist Cecil Taylor absolutely steals the show. His rambling discussion of his musical motives, his free-form poetry, the bizarre capering dance he improvises around his piano before he sits down and submits it to vigorous punishment—in a performance so intense and frenetic you would swear the film was sped up—are all part of a ceaseless flow of self-expression that straddles the border between prodigiously brilliant and plain ol' crazy.

While Mann hired production designer Sandy Kybartas to create stylized backdrops for each artist and made no effort to keep his crew out of the interview and performance footage, *Imagine the Sound* retains the unmediated feel of a documentary, thoughtfully framing his subjects rather than editorializing on them or their intensely personal creativity. That might not help potential viewers who need help processing such arcane and adventurous sounds, but to already sympathetic ears, it's hard to imagine how the news could be better.

SCOTT LINGLEY

Latitude 53
Contemporary Visual Culture
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visual eyez

THE CITY

8TH
ANNUAL
PERFORMANCE
ART FESTIVAL

MAY 18
27 2007

OFFICIAL
PROGRAM



LATITUDE 53
CONTEMPORARY VISUAL CULTURE

visualeyez THE CITY

Now in it's eight year, Visualeyez is Canada's only annual performance arts festival. Founded and curated by Todd Janes and produced by Latitude 53 Contemporary Visual Culture, Visualeyez has presented over 100 artists to Edmonton-area audiences. The work presented at Visualeyez animates the finest work of artists that focus upon performance art; which is a multi-dimensional artistic practice that involves the live presence of the artist in a temporal dimension, often in a critical and process-orientated context. This festival attracts artists from all over the world by blending challenging performance with a critical and celebratory atmosphere over ten days. This year we are proud to present a core of eleven artists exploring the curatorial theme of the city.



MESSAGE FROM BOARD OF DIRECTORS

It brings me great pleasure to welcome you to the eighth annual Visualeyez festival of performance art. Visualeyez is a unique festival, in that it focuses not just on the presentation of new performance work, but also on the process of the work's development. While participating artists' project parameters are defined in advance of the festival, their work will often develop throughout the ten days they are here, as they respond to various factors, including performance sites, their peer artists, and the audiences with whom they interact. I believe this is the reason Visualeyez is so exciting: the shifting nature of temporal work allows us insight into how performance creates meaning. Rather than seeing only a "finished product," we see art in real terms, in real time.

On behalf of the Board of Directors, I would like to welcome the many artists from near and far to this year's festival, and thank them for the ways in which they challenge us as audience members. I express our gratitude to the volunteers, sponsors, and funders for their vision in supporting Canada's only annual performance art festival. And I thank Todd Janes, Jessica Tse, and Julianna Barabes for the many hours of hard work which is fundamental to the festival's success.

Allison Sivak
President



MESSAGE FROM EXECUTIVE DIRECTOR

Edmonton is in a boom – like it or not, this city is rapidly changing. Perhaps it is serendipitous that the theme of the eight annual Visualeyez... a festival of performance art explores the city. I have invited eleven artists to come to Edmonton to explore, through performance art and live art, their takes on the city. In some ways you will notice that there are two diverse approaches to this theme: one is the individual in the city, or maybe in spite of the city; and the other is the city as an entity in and of itself and how it evolves/develops/changes with our activities. Specifically, I am interested in how the city grows to enhance or to contain the human elements. A city has systems, flows, and rhythms. I am interested in how the individual navigates these entities.

I am so delighted to present the artists of Visualeyez 2007. They are diverse in approaches and ideas, yet they all share a strong commitment to their practices, I believe that the rigorous exploration of thoughts and ideas of these artists are unparalleled. Their commentaries and analyses upon how systems of the city attempt to impede and/or assist the individual is something that I hope you will find as engaging as I do. These artists are exploring issues of GMO's, the environment, gender, empathy, non-traditional boundaries, racism, sexism, power differentials, relationships, health and above all the soul of the individual and communities that make up the city.

Edmonton is a boomtown and I hope that in addition to captivating your audiences these artists cause you to think more about your place in our city and the kind of city you want to live in. Edmonton is the Cultural Capital of Canada for 2007 and the Canada Council is celebrating its 50th anniversary – how fitting for Visualeyez to punctuate this. In order for our civilization to advance we need to preserve our histories and push forward our boundaries of what is possible. You will not find the traditional, much loved, meat-on-a-stick festival environment - Visualeyez creates opportunities and seeks you out to participate in these performances as is the nature of performance art. You, as the audience are a vital component of this art form. Engage in it! Explore it! Enjoy it!

As with any artistic festival in Canada, and certainly in Alberta, this would not happen without the tremendous support of our funders, sponsors and volunteers. THANK YOU so very much for your support and for your continued backing. You are a true testament to spirit of collaboration. I would invite you all to become a friend of Visualeyez – your support is greatly appreciated and I hope that you will become a friend as we all do better with more friends.

Finally, I want to thank the Board of Directors of Latitude 53 and the staff; you both are truly inspiring and a precious community to work with.

Festale!

Todd Janes
Executive Director

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EDMONTON
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CULTURAL CAPITAL
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The Canada Council
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ARTS

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THE CITY

OPENING NIGHT!

FRIDAY, 18 MAY 2007 AT LATITUDE 53

10248 - 106 STREET

DOORS OPEN AT 8 P.M.

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AMBER LANDGRAFF Sample Kiss

PERFORMANCE SUMMARY

Sample Kiss is a performance exploring the notion of the sample as commodity as well as relationship consumption. Using the structure of a makeup sample booth she explores the end of a relationship and the goodbye kiss. Sample Kiss is meant to act as a fun exploration of breaking up. Landgraff's expectation is to challenge people's perception of relationship consumption by making the viewer's relationship with her, and the subsequent end of that relationship, into something they can sample and move on from. By creating a space where people could interact with her in a way that will challenge notions of intimacy, the relationship, and the kiss.

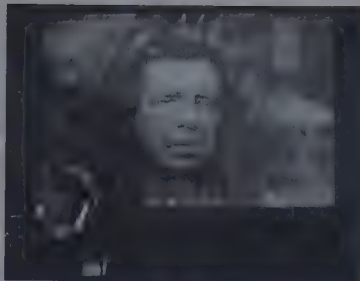
BIOGRAPHY

Amber Landgraff is a recent graduate from the undergraduate studio art program at the University of Guelph. Her work often takes the form of performative gestures and artist multiples. She is currently residing in Guelph. She recently co-ordinated the University's annual Junied Art Show, where she received 10th place and was chosen to participate in the Bank of Montreal Invitational Student Art Competition. Other recent exhibitions include Most Difficult 2007 (Art Metropole/University of Guelph) and Ev eryday and Other Dilemmas 2006 (VMAC space, 401 Richmond).

ARTISTIC STATEMENT

Landgraff is an artist in search of a connection, in search of inspiration, in search of (easy) happiness. Being both a hopeless romantic and a cynical defeatist, she struggles with her misguided attempts at challenging perceptions of the world around her. Landgraff writes, "For me, the failure to connect is almost like connecting - I both fear and hope that failures are the closest I will ever come."

Making (mis)use of traditional business structures, signage, and everyday objects her work becomes situated within a desire to both refunction existing spaces and create new spaces where she can challenge the notion that interaction in the world is impossible. Landgraff's work becomes mischievous miscommunication, which has taken the form of hanging confessions in her bedroom window, refunctioning signage to offer a more loving message to the world, changing office supplies into positive reinforcement, and selling love poems for 25 cents.



JACKSON 2BEARS Iron Tomahawks

PERFORMANCE SUMMARY

28 minute live video remix (VJ performance) on turntables, using digitally encoded vinyl records, laptop and video projector.

The Iron Tomahawks is a performance that explores Native Stereotypes in popular culture; reflecting on issues of contemporary indigenous identity in a media saturated world that has a history of distributing discriminatory and racist misrepresentations of First Nations people.

Consisting of the live manipulation of video and audio using digital-encoded vinyl in conjunction with specialized software developed by the artist, the Iron Tomahawks performance uses the form of the remix and the mash-up as tools for cultural critique.

BIOGRAPHY

Jackson 2Bears is a Kanien'kehaka (Mohawk) multimedia artist and theorist currently based in Victoria B.C. Canada. 2bears' installation works have been exhibited nationally in artist-run centres, and public galleries, and in group exhibitions internationally. He has performed his multimedia works across Canada and has released several recordings on CD and DVD in both solo and collaborative contexts. From 2000 - 2003 2bears scored several independent films, including the award winning short-feature Bloodriver by Kent Monkman and Urbanation. He is also a co-founder of Toronto based artist collective <http://www.liminalprojects.org/> Liminal Projects, and Victoria based collective <http://www.fort3.net%20target=Fort%203> Jackson is currently a Ph.D. student at the University of Victoria.

Visit <http://www.jackson2bears.net/>

ARTISTIC STATEMENT

2Bears' current work focuses on the politics of Indigenous identity in contemporary culture, and is informed by his experiences growing up in urban Canada as a Kanien'kehaka (Mohawk) person.

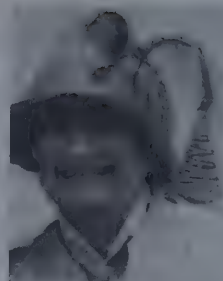
Typically, his exhibitions take the form of new media installations or performances working primarily with video and audio media as a means to reflect on issues of: racism, colonialism, discrimination and Native stereotypes. He is interested in the ways that these issues suffuse in popular culture through media such as television, cinema, and advertising. His work often appropriates the conventions of popular media devices in critique of their content by adopting their various forms.

His performance work is primarily inspired by electronic music and d/vj culture, and uses the form of the remix as a tool for cultural critique. Often emerging as a playful take on popular Native stereotypes, these live remixes function as mixed media interventions against extractive and discriminatory representations of First Nations culture. In this way, these multimedia collages are a means of discovering a self-reflexive path of engagement with his Native heritage by way of remixing and reappropriating Indigenous identity for himself.

Jackson 2Bears performance will take place on Saturday, 19 May 2007 at Harcourt House Annex (10211 - 112 Street). Doors 7 p.m., performance at 8 p.m. with reception after. This event is free to all.

Made possible through the support of Harcourt House Arts Centre.

hh
harcourthouse



LORI WEIDENHAMMER Madame Beespeaker or The Madame Beespeaker Project

PERFORMANCE SUMMARY

Telling the bees is a tradition dating back to Mediaeval times, where a member of a village was designated as a messenger to visit the aparies and tell the honeybees about significant events in the lives of the community.

The Madame Beespeaker Project is a site-specific interactive performance. Weidenhammer will channel Madame Dolittle, a time-traveler who uses her scientific knowledge and extra sensory perception to communicate with honeybees. At Visualeyez she will install a tent (in the shape of a bee skep) at public sites in the city of Edmonton. The tent will act as a physical point where members of the audience will be invited to create messages for Madame Dolittle to pass onto the bees.

Visit http://absolutevalueofnoise.ca/UTOPIA/2006_BEES/

Madame Dolittle would like to hear from you! Have you had a notable insect sighting today? Do you have any special messages for the bees? Whether you suffer from and seek relief from anxieties, ailments, sorrows, lost objects, or simply wish to share the gratitude of your recent joys, Madame Dolittle will pass your messages onto the honeybees, bumblebees, and other enlightened insects.

You can reach her at beespeaker@gmail.com

BIOGRAPHY

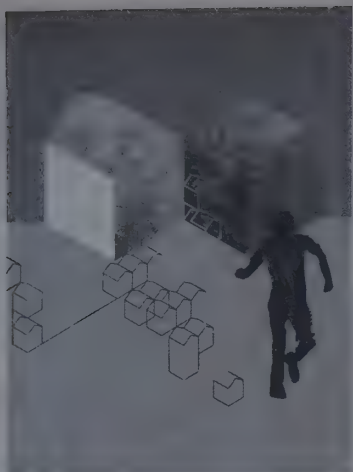
Lori Weidenhammer is a performance-based artist, originally from Cactus Lake Saskatchewan, who now makes her home in Vancouver. In her piece called The Weidenhammer Wunderkammer she traveled to disappearing prairie towns in the Artist Run Limousine. In her latest work she is creating new interfaces for humans to interact with the natural and supernatural realms.

ARTISTIC STATEMENT

Weidenhammer's work has evolved from performing in a more theatrical manner on the stage to performance as a process and conversation with the community. As an eco-feminist, she is very concerned about the safety and health of Canadian food systems. Having grown up on the Saskatchewan prairie, she is also passionate about the preservation of natural prairie and the implementation of wholistic farming practices. The Madame Beespeaker Project is the first in a series of works that address these issues.

"People who are ardent fans of avian species all called 'birders.' They become obsessed with identifying and observing birds, and many strive to see as many different species of birds as they can in their lifetime. I'm hoping that this project helps create a group of hobbyists who feel the same way about bees and other pollinators. If we study their behavior and monitor their health we can learn to be stewards of pollinators and protect this vital part of the preservation of wild habitat as well as our domestic food crops." --Lori Weidenhammer

MAY 18
→ 27/2007



SARA WOOKIEE Walking Edmonton

PERFORMANCE SUMMARY

"Walking Edmonton" is an invitation to perform a walk in the city. Each participant will be offered a written or recorded score: a set of proposals for the walk that will both lead and encourage an interaction with the city in fresh ways. It takes the perspective of the visitor to Edmonton and asks the walker to let go of previous notions about the city and invites alternative perspectives of a place.

At the end of your performed walk (which may range from 20 minutes to two hours), the participant will be asked to contribute a response on the walk as part of an archive on walking in the city.

In conjunction with "Walking Edmonton", in the ProjEX Room of Latitude 53, there will be an installation of projected photographs taken during Sara's two year research project of walking in Los Angeles.

BIOGRAPHY

Sara Wookiee is a choreographer and multi-disciplinary artist working between the mediums of dance, performance, photography, and video. Currently she is teaching and studying at the Department of World Arts and Cultures at the University of California, Los Angeles while continuing to work professionally both nationally and internationally.

Sara was based in Amsterdam, the Netherlands from 1996-2006 where she created a total of eight performance works, both evening-length and site-specific projects, that were funded by the Netherlands Funds for the Performing Arts and Amsterdam Production Funds for the Arts and where she formed her independent production company, Wookiee Works in 2003.

Her work has been presented in the Czech Republic, UK, Netherlands, Germany, Hungary, Portugal, Spain and, most recently, at the Hammer Museum, REDCAT and 24th Street Theater in Los Angeles. She has been a guest artist at, among others, The Amsterdam School for the Arts, Chisenhale Dance Space in London, The Duncan Centre Conservatory in Prague, The Ohio State University and the Wenner Center for the Arts.

For more information visit: www.sarawookiee.com

ARTISTIC STATEMENT

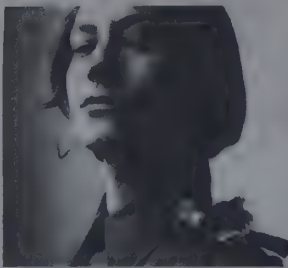
Sara's background as a dancer and choreographer is influenced by both Western European traditions of Tanz Theater, as pioneered by Pina Bausch, and North American approaches to dance and performance particularly from the Judson Dance Theater era of the 1960's. This dual influence is reflected in her working with Belgian dramaturge, Guy Cools while living in Amsterdam, the Netherlands for ten years and, now, with renowned American choreographer and filmmaker Yvonne Rainer in the United States.

In 2002, Sara's work began a shift from theatrical proscenium dance towards performance and installation work where the environments where the work was created as well as the audience's participation were more central to the development of the work. This shift came out of a significant research project funded by the Amsterdam Funds for the Arts where Sara spent three-months living in the Painted Desert and Las Vegas, studying the effects of both natural and artificial organizations of light and space on perception and corporeality. At that time, the work of James Turrell and Robert Irwin, as well as Phenomenology, became relevant to her way of thinking about art making. This research was the catalyst for her current investigation into notions of space/place in built urban environments in North American cities.

Since 2004 Sara has been focused on the city of Los Angeles as a creative laboratory. She is currently developing a series of works - both formal performances for gallery and theater spaces as well as urban interventionist events in the city. The research stems from experiments in walking in the city.

Her performance works continue to embrace everyday action as performance through juxtaposing documentation, narration and abstraction within the mediums of choreography, performance, visual art, literature and old and new media.

Mrs. Wookiee will be performing walking Edmonton on Friday, 25 May and Saturday, 26 May. Participants should meet at Latitude 53 (10240 - 106 Street). Please contact us for more information and times.



EMMA WALTRAUD - HOWES Subtle Architectures: A Practice in Enabling Constraints

PERFORMANCE SUMMARY

Subtle Architectures: A Practice in Enabling Constraints is an ongoing research project where the potential of the body to express knowledge through movement is central as theme.

A series of performative gestures act to illustrate this interiority of the body. These are site specific performances that proclaim the body as source of knowledge with the intention of illustrating the delicate balance between structure and chaos. These performances strive to contrast the demarcation of public space, and the structuring of the cityscape, with a subtle language of the corporeal.

Waltraud Howes moves to articulate thought. Embodied concepts produce motion, which initiate a proliferation of thought. This is a language of the body/mind articulated externally through gesture; an emission inspired by the spurts and gurgles of the internal organs. The spleen spits at the liver, slosh through to the kidneys, gurgles towards the bladder. This is a blithering machine that continuously propels forward, a perpetual motion machine.

BIOGRAPHY

Emma Waltraud Howes worked as a member of The Canadian Children's Dance Theatre Company, during which she had the opportunity to study and perform with renowned choreographers such as Margie Gillis, Serge Benetton, Karen Cane, Bill Coleman, Peggy Baker, amongst others. She later received a certificate in the pre-professional training program at Toronto Dance Theatre and subsequently moved to Vancouver to study at The Emily Carr Institute of Art and Design. Her work has shown internationally, in both dance and arts related festivals; Cinema Nova, Brussels Belgium and LIVE Biennial of Performance Art, Vancouver. This year, she was awarded a grant from CIAM for the research project Subtle Architectures and was invited to perform at Performance Mix Festival, NYC. She currently resides in Montreal where she is working towards the completion of an MFA in Open Media, at Concordia University.

ARTISTIC STATEMENT

Emma Waltraud Howes is an interdisciplinary performance artist working with movement in relationship to architecture and confinement. An extensive background in contemporary modern dance, cultural criticism, and visual arts, inform my current practice. I am fascinated by internalized mechanisms of control (Foucault), and the ways in which these ideologies affect the corporeal. I am intent on investigating the ways these methodologies are constructed and maintained through architecture and the structuring of the cityscape. I am inserting the body into cultural venues, through public and site specific performance, in an effort to produce friction. These performances serve to articulate a language of the body, in opposition to Cartesian mind/body dualism, to legitimize the corporeal as site and source of knowledge.

Subtle Architectures: Enabling Constraints, is an evolving research project that has manifest in many forms. Inspired by a movement based research practice a nomadic soft sculptural environment was constructed by means of an accumulative process. Structured improve was employed as a technique for observing the subtle articulations of the body in relation to this containment which further informed the altering of the suit. The completed encasement provides an alternate enabling constraint, an additional structure to process. This is an uncomfortable negotiation that produces a problematic to inspire the creation of new forms, with intended conceptual and physical implications.

Current manifestations of this process include the documentation of studio research, sourced for installations, and live performances, based on the memory of the bodies containment within the soft sculptural environment.

SPECIAL THANKS

Innovation manifests in different ways, especially with two amazing local restaurants who value artistic research and exploration. Now in it's eighth year, Visualeyez has invited over 100 artists to Edmonton during this time. Howie at DaDeO's and Ken at Chanti have stepped up to the plate many times for us and have always been the greatest of hosts. For the past five years they have been so kind as to provide a free dinner to Visualeyez artists.

These businesses exemplify the true hospitality of Edmonton and the honest spirit of small businesses making a huge difference with simple investments.

Please support them as they have supported us.

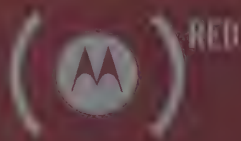
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capsule film reviews

300 This adaptation of Frank Miller's graphic novel about the Battle of Thermopylae is his Bush-ian rhetoric that I think I only heard about 25 words the whole movie. That said, *300* is probably the most perfect 3-star film ever CGI-ed into our faces, replete with lavish, landscape-y shots of spears plunging into torsos and beautiful silhouettes of invaders being driven off cliffs. There is nothing to this film but defiant machismo. For those enraptured, it's slightly too preachy and Fourth Reich-y—plus a bit dull and distant. An impressive piece of propaganda, but what America needs right now are real lessons in civility, not films that ironically match the mindset of suicide bombers. ★★☆☆☆ (FG)

Away From Her It's young love that songs, movies, and TV shows fixate on, fiery and operatic. But what happens years after the marriage ceremony? Sarah Polley's debut feature is a movie about such people. (Julie Christie) and Grant's (Gordon Pinsent) relationship is challenged when Fiona is diagnosed with Alzheimer's. Together, they decide that Fiona should be admitted to a nursing home, the first time they've ever been apart. No doubt there will be those who won't want to see a film about aging couples. But avoiding *Away From Her* would be a mistake. A love story told from the perspective of an older couple, even one as bittersweet as this one, is fresh and fascinating, especially when all you

usually see are wildly romantic seize-the-day fantasies. ★★☆☆☆ (NS)

Blades of Glory Yet another overinflated skit that should've been given five minutes on SNL, only pulled out as back of the drawer filler for those "best of" DVDs. The plot: Chazz Michael Michaels (Farrell) and Jimmy McElroy (Jon "Napoleon Dynamite" Heder) become a figure skating team after their solo careers are put on hold due to an out-of-control feud between the two. The question of whether or not you'll think it funny rests on whether you find Will Ferrell to be innately hilarious, whether his simple presence causes you to erupt into helpless giggles, or

whether endless homoerotic posturing strikes you as comedy genius. ★★☆☆☆ (TM)

Civic Duty The lingering effects of 9/11 and the War on Terror are explored in a low budget but stylishly shot thriller/drama study that almost makes up for a weak script with strong performances. *Six Feet Under*'s Peter Krause is Terry Allen, a disgruntled accountant let go in a recent company downsizing who funnels his aggression into his Muslim neighbor, Gabe Hassan (Khaled Abol Naga). The intention of *Civic Duty* is to submerge the viewer in the debate—are we really seeing what we're seeing? Is Allen as paranoid as we think he is, or is he the only person in the movie that has a clue? At times it works, especially in the early stages where the film unwinds slowly and menacingly, but eventually these moments of ambiguity are undercut by a sudden lurch into melodrama. ★★☆☆☆ (TM)

Disturbia A cross between Alfred Hitchcock's 1954 classic tale about voyeurism, *Rear Window*, and the WB's now defunct popular teen drama *Dawson's Creek*, *Disturbia* pits a kid under house arrest against a nutbar next door. Unfortunately, everyone is exactly who you think they are and they do exactly what you think they'll do exactly when you think they're going to do it. This is a movie that is made for a teenage audience that doesn't know any better. Any respectable adult is liable to spend the entire movie bored senseless, feeling as though they've seen this movie before. ★★☆☆☆ (NC)

The Ex Zach Braff plays shiftless New Yorker Tom Reilly, whose wife Sofia (Amanda Peet) steps down from her high-paying job to look after their newborn child. Reluctantly Tom agrees to accept a job at an ad agency in Ohio from Sofia's father (Charles Grodin). Problem is, Tom has to learn to deal with Sofia's parents, who are... well, really quite nice, if a little goofy in that suburbs-on-the-screen kind of way. Jason Bateman is pretty good as Chip Sanders, Sofia's former flame and Tom's new superior, a malicious, wheelchair-bound prick whose self-serving sandman only Tom can see through. Given the title, you'd think the battle between Chip and Tom would be the comedic crux of the film, but really it's just one of many loosely developed plot points that riff off of material from countless comedies poking mild fun at the easy prey of the middle-American 'burbs. ★★☆☆☆ (ZV)

Fracture Anthony Hopkins, back in the bad guy/sociopath role, plays opposite Ryan Gosling. Unfortunately, this is a boring, plodding, and really just kinda average cat and mouse yarn. Gosling plays a hotshot state prosecutor who has lost his moral compass and is only interested in climbing the ladder to the big leagues. Hopkins

plays a genius engineer who knows his wife is cheating on him and one day decides to put a bullet in her head. What appears to be an open-and-shut case for the prosecution becomes much more, as a totally implausible battle develops between Gosling and Hopkins, with Gosling desperately trying to prevent a guilty man from getting away with murder. ★★☆☆☆ (NC)

Grindhouse Nothing exactly like this film has ever been intentionally attempted before, even by David Lynch. This alone is a blast of warm summer air in the face. *Grindhouse* is just two full-length action-horror movies slapped together. It's actually a clever simulation of a mid-'70s experience long forgotten in our download era—namely, sitting in a decaying theatre watching exploitation trash, complete with warped, lurid projections, ludicrous trailers and even rent, drive-in adult content warnings. This is the monolith Tarantino was hoping for with *Kill Bill*, dripping with story, cameos, great music and copious and realistic gore. ★★☆☆☆ (FG)

Hot Fuzz A liberal dose of absurdity. Airplane-era type sight gags and folksy humour. Whether you are amused or merely irritated by such goings on depends on your sense of humour—this film operates on slow, slow burn for a two-thirds of its running time before making a 180 degree turn into the kind over-the-top ghoulish violence played for laughs that made the *Hot Fuzz* creative team's last venture (*Shaun of the Dead*) into a sleeper hit. The writers are imaginative, with a keen sense of mischief, but perhaps for their next outing they ought to think about bringing in a third party to fine-tune the comedy. ★★☆☆☆ (ZV)

The Lives of Others In chilly, cheerless mid-1980s East Germany and its atmosphere of paranoia and coercion unfolds the tale of Wiesler (Ulrich Mühe), a cruelly efficient Stasi apparatchik, assigned to the full-time surveillance of a state-sanctioned playwright and his actress girlfriend. Even if you don't give a rip about the interdependence of Art and Liberty, this is still a good movie, certainly one with all the requisite tension of a political thriller. Florian Henckel von Donnersmarck's film occasionally harps on its great themes and attendant ironies a little too explicitly, but Mühe's taut, utterly believable performance counterbalances the excesses. ★★☆☆☆ (SL)

The Lookout A brilliant film that seamlessly blends full-blooded characters and conventions, slyly sending up society's misguided judgments of those fated to live off the beaten path. Chris Pratt (Joseph Gordon Levitt) is a budding Midwestern hockey star, his life rearranged by a tragic prom night accident. Struggling to remember his day-

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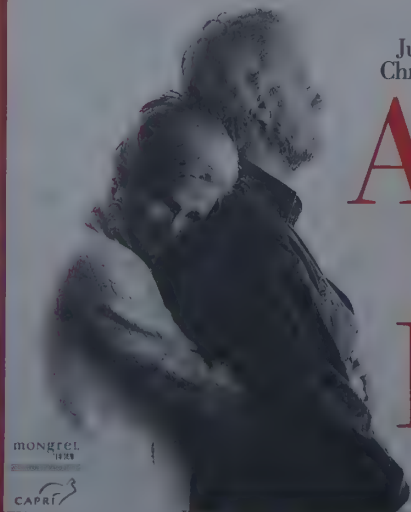
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to-day actions by detailing them in a notebook, he's hobbled by short-term memory loss. His sardonic, streetwise friend and roommate Lewis (Jeff Daniels) has heart under all the hippie bluster. No moment or emotion is waste in this taut thriller. ★★★★★ (MH)

Lucky You May not be the greatest movie ever made about the gambling subculture, but it's a well-executed little picture that's content to play for low stakes and slowly grind out a profit. Directed and co-written by Curtis Hanson, (L.A. Confidential, In Her Shoes), who often likes setting his movies in underexplored American cities, and here he evokes the texture of off-the-Strip Las Vegas. Lucky You has a coherent story, a script that celebrates maturity instead of adolescent thrills, a joker-in-the-pack cameo by Robert Downey Jr. and a lovely closing song by Bob Dylan—and yet it's still doomed to defeat. ★★★★★ (PM)

Premonition Linda (Sandra Bullock) is a housewife leading a fairly static but seemingly pleasant existence until a policeman arrives and announces that her husband has died. But when Linda wakes up the next morning, Jim is still alive! And so on. This is a film with a few shining moments which are sold down the river to make way for the silliest and most unlikely third act ever. Bullock owns all the shining moments of the film, but the film's inevitable return to formula-vibe seems all the more disappointing as a result. ★★★★★ (KR)

Radiant City A caustic critique of life in the 'burbs, in one of the newest "communities" on the south edge of Calgary. Gary Burns and Jim Brown structure the film as a faux-documentary about a family of newcomers. The family drama, funny as it is, isn't the film's strongest suit—instead, it's the documentary clips featuring a variety of planners, critics, and others. If that sounds boring, it's not: these people are talking about where most of us live. The sharpest blow Burns delivers to the suburban dream is the notion that it's the best place to raise a family, but there's nowhere for the kids to go, so they don't go anywhere. If this is what the future looks like, Burns asks, what kind of future will it be? ★★★★★ (MH)

Spider-Man 3 More than the previous (and flawed) installments about fighting tirelessly insane scientists, *Spider-Man 3* explores the idea of how great power actually does corrupt. Thanks to his cosmic supersuit which makes him stronger, more confident and reckless, Parker (Tobey Maguire) succumbs to his own hubris. Alas, Parker's—and the film's—troubles are bigger than that. As a nerd, I could follow the triple threat posed by the Sandman, Venom and New Goblin, but as a thinking nerd I have to echo Parker's bewildered line, "Where do all these guys come from?" The most touching in a deeply flawed series. Bad guys enjoy themselves, heroes fall hard and love is a terribly complicated thing. The action is breathtaking, the thrill of petty revenge sickly sweet. But the moment where Spider-Man poses in front of the American flag? Beh. For a children's summer blockbuster, it's only half-bad. ★★★★★ (FG)

Vacancy There seems to be no conceivable reason for *Vacancy* to exist. Maybe director Nimrod Antal wanted to make a grand statement about how we control our viewing experiences as Big Brother controls us. Whatever gravitas may have been intended, Mark L. Smith's skeletal script likely consisted of a few notes scribbled on a napkin right before shooting began. Bickering, soon-to-be-divorced couple Kate Beckinsale and Luke Wilson find themselves at the isolated Pinewood motel, which offers a collection of VHS snuff films. Curiosity turns to horror when they realize that the films were—gasp!—shot in their room! And the hidden camera's still running! ☆☆☆☆ (MH)

Reviewers: Dave Alexander, Nathan Cuckow, Matthew Halliday, Mike Hebert, Anthony King, Scott Lingley, Lech Linkiel, Paul Matwychuk, Tom Murray, Celia Nicholls, Kate Rennebohm, Mari Sasano, Jerry White, Kevin Wilson

Beyond the Blurbs

This week: *28 Weeks Later*

"THE THESIS OF THIS FILM IS THAT THE War on Terror is ultimately a self-destructive one for all concerned, from the bullying authority figures to the demoralized combat soldiers to the fractured family units. Director Juan Carlos Fresnadillo seems to place his empathy with the recently infected. Much like Philip Kaufman's remake of *Invasion of the Body Snatchers*, there's an understanding for what it means to be human—and the magic that is lost when that humanity is stripped away." —Jeremiah Kipp, *Slant*

"*28 Weeks Later* is a mousetrap constructed for the express purpose of making you feel shitty, apparently, and it goes about its scares (existential and otherwise) so honourably that you don't resent the shortness of breath. Effective from its prologue to an epilogue that seems somehow to recognize France's recent election of its very own George W. Bush, *28 Weeks Later* is the first great surprise of 2007." —Walter Chaw, *Film Freak Central*

"Director Juan Carlos Fresnadillo handles the action effectively, but like Danny Boyle [the director of the original *28 Days Later* and a co-producer on this film], he's on firmer postapocalyptic ground when he punctures through the mechanics to a Britpop-scored dreaminess. When two kids escape the colony for a motorbike

joyride, his movie soars into the stratosphere. The series has been finessed into an obvious setup for a third chapter; if they stick to lighthearted yé-yé tunes and the cooler arrendissements, it ought to be très magnifique." —Joshua Rothkopf, *Time Out New York*



28 DAYS LATER War on Terror allegory or "a mousetrap designed to make you feel shitty"

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CASUAL ELEGANT

PACRAT LOUIE (10335-83 Ave.) Great atmosphere, and a lovely place to be. Without a doubt, this is one of the better restaurants in the heart of Edmonton's Old Strathcona. Go down, do your shopping for the day, and then pop in to reward yourself for a job well done. ★★★★★ (Nov 2006)

FUSION

L'AZIA (10200-102 Ave.) Something for everyone hardly begins to describe L'Azia. A great place for group outings or fun evenings for two in warm and inviting surroundings with good food. If you can't find something on their extensive menu to fit your taste and budget, it's your own damn fault. ★★★★★ (April 2006)

BURGERS

THE GARAGE (10242-106 St.) For a good burger at a more than reasonable price downtown, The Garage is a good bet. The converted service station (hence the name) is a relaxed and comfortable place to enjoy a beer and eat some wholesome food on a Saturday afternoon (or any day really). ★★★★★ (Mar 2006)

DELUX BURGER BAR (9682-142 St.) In the cool corner wearing the ultra hip décor, the new burger champion of Edmonton—Delux. Without a doubt, this is the place to go if

RECOMMENDED RECENTLY

you're looking for some well-prepared familiar food with a touch of style. Don't be afraid to give over to their youthful exuberance and enjoy the fun and inventive menu they've created. ★★★★★ (June 2006)

MOTORAUNT (12406-66 St.) Although the food is relatively good, the real reason for visiting Motoraut is to see the physical structure of the place. To say it's unique hardly does it justice. Overall, it's a fun place to go and experience with some friends. Unless you've been before, you're likely never had an experience like Motoraut. ★★★★★ (Nov 2006)

ITALIAN

MANGIAMO'S TRATTORIA (10124-124 St.) Mangiamo's has perfected Italian comfort food served in warm and elegant surroundings. They offer a nice well-balanced menu of appetizers, salads, pastas (\$16-18), and entrees (\$21-25), along with an interesting and very reasonable wine list. Groups of 6 or more can order platters family style. Reservations strongly recommended. ★★★★★ (Mar 2006)

IL PORTICO (10012-107 St.) Most folks in Edmonton know they can get a well-prepared high-end meal at Il Portico for dinner, but you might be surprised at how reasonable their lunch menu is. They offer a superb selection of items between \$10-13 in a professional and comfortable space which is perfect for those times when you want to do grown up stuff. ★★★★★ (May 2006)

SANTOS PIZZA AND STEAK (10821-95 St.) Excellent place for a lunchtime sandwich in the heart of Edmonton's little Italy. It's not all fancy schmancy and uptight or anything, but then again it isn't all fancy schmancy and uptight. They offer good standard Italian fare, prepared well, at reasonable prices. What's not to like? ★★★★★ (Sept 2006)

CENTRAL AMERICAN

EL RANCHO SPANISH RESTAURANT (11810-87 St.) If you're looking for some quick Mexican-esque take-out food, this prepared from scratch authentic Mexican/Salvadoran restaurant isn't the place for you. Allow yourself some time to sit back and enjoy El Rancho's authentic food at reasonable prices. ★★★★★ (Mar 2006)

MIDDLE EASTERN

KABSA THE DEVINE DISH (10345 Jasper

Ave.) Unbelievably well prepared Middle-Eastern food at great prices. Take it with you or eat it in the all white, art-inspired dining room. You don't have to be familiar with this type of cuisine to discern that the folks at KABSA know what they're doing. ★★★★★ (Apr 2006)

KAMIL'S TURKISH CAFÉ AND RESTAURANT (12408-118 Ave.) If you're the type that can relax and just go with the flow and not be too off-put by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food. ★★★★★ (Aug 2006)

JAPANESE

I LOVE SUSHI (10108-105 St.) If you're in the downtown area and in the mood for a raw deal, look no further than I Love Sushi. Relatively good sushi, sashimi, Bento boxes and udon at justifiable prices, served in simple surroundings. ★★★★★ (May 2006)

SPANISH

LA TAPA (10523-99 Ave.) A great little Spanish place for a warm summer evening. If you can, try to get a seat on the patio, drink sangria, spend some time putting a good selection of tapas together, and then relax. If you follow these directions, you should be in for a fun night. ★★★★★ (July 2006)

VEGETARIAN

PADMANADI (10626 - 97 St.) Padmanadi offers wonderful Malaysian style vegetarian food at more than reasonable prices. Everything on the menu is vegan friendly, and everyone in the place is friendly to vegans. Or non-vegans for that matter. They're just plain nice. ★★★★★ (Sept 2006)

MEXICAN

ACAUIULA RESTAURANT (11302-107 Ave.) Tacos, pastels, and tostados, oh my! A variety of dishes—from typical meat and dough-based hand food to full-on meals with plenty of rice, refried beans and tortillas. Simple and delicious "home cooking"-style food. ★★★★★ (Sept 2006)

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MILL CREEK CAFÉ (9562-82 Ave.) If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small town hospitality we're so proud of. ★★★★★ (Oct 2006)

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my look

Zachary Nash

Occupations: "Currently I install windows. It's just temporary until I go back to school in the fall. I'm taking motion picture arts at Red Deer College."

Where: "In front of the graffiti on Jasper and 105 Street."

Hair: "Done by two stylists: My Aunt who owns Hair Dimension in the Westin Hotel, and my friend Megan Elizabeth works on Salon on 6th."

Into: "Oh man. I really love going out and dancing. I love indie rock. The Yeah Yeah Yeahs, Clap Your Hands Say Yeah, Peter Bjorn and John are just a few of my favorites. I listen to a lot of electronic music as well."


Not into: "Besides constantly almost being hit by cars. I hate it when people talk about music or bands when they obviously have no idea what they're talking about."

Movies: "Go see *Factory Girl*. It was amazing."

Style: "My friends call me a scenester, but that's not fair. It's just the stereotype from shopping at Urban Outfitters, American Apparel, and Value Village."

Wearing: "I bought my shoes from Divine with my staff discount when I worked there. My jeans are Cheap Monday's from High Grade in West Ed. They were sold to me by my friend Travis. They are the best fitting jeans I've worn, and I'm into raw denim. The grey shirt is from American Apparel. I buy a lot of my clothes there from the manager, Jodee, who hooks me up. The printed yellow shirt is RVCA which my ex girlfriend sold me at Glam Slam. My red underwear is also from American Apparel. Thanks again, Jodee. I found this necklace at Urban Outfitters. It has a gun and two buttons on it. It's fitting because I'm a rebel without a cause. My woven "THUG LIFE" bracelet was made by an old Mexican lady in Tijuana. I'm also wearing two rings: a mood ring and a spinning Jesus Fish, also from Mexico. My nose was pierced by Ryan at Strange City (10522 Whyte Ave.) and he also pierced my ears back in the day when he worked at Divine. And lastly: the murse, which I take a lot of slack for, was a gift from my parents when they were in Ontario. I carry my life in it: a journal, my wallet, iPod and my smokes."

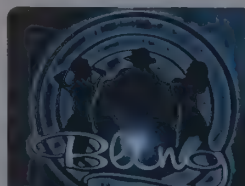
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fashion

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Day-Glo orange, and other skin sins

THERE APPEARS TO BE A NEW RACE amongst us.

A sort of carrotty orange group of people is now popping up all over the place. Well, not all over the place—they seem to frequent gyms and dance-dance clubs the most. In the past they were relegated to skin-bars and open-air meat markets like the Capital Ex, but our wondrous current warm spell has brought the TanningBedLand people out in full force. Not to be confused with the SprayTanFans or the TintedWithLotion types, the TanningBed crowd is unmistakable: note the dry, taut skin, the premature wrinkles, and the ÜberBodyBuilders often in tow.

One would think that the ubiquitous warnings about sunscreen and skin cancers would have dissipated this over-tanning fad for good. Then again, millions of people are still smoking cigarettes. What's most perturbing about tanning-bedders is that they seem to think being orange is actually attractive. A healthy glow is one thing; Day-Glo is entirely another.

The term "tanorexia" (not to be confused with a physical addiction to tanning) is now being tossed around to describe those who irrationally believe they are too pale and put themselves at risk by tanning their hides to progressively darker shades. Though it's not acknowledged as a genuine medical condition like anorexia, Posh and Becks' deeply browned complexions is yet another instance of how pop culture's aesthetic influence can become literally malignant. Occurrences of melanoma are increasingly common, and one has to wonder if the proliferation of super-tanned celebs is just as harmful as that of super-skinny models.

While UV exposure can lessen the symptoms of eczema, acne, or psoriasis, any good aesthetician will tell you that tanning beds will eventually spell disaster for your skin. Sure, you might get a little high on Vitamin D and highlight your muscle tone. But beware the irreversible

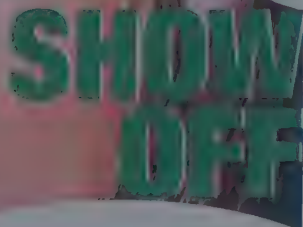


effects of "sun damage," microscopically wrinkling your skin one day at a time. It may seem tawdry, but tinting lotions are far better for your skin, plus they consume much less energy than the multiple lamps in tanning beds.

There's certainly nothing bad about a base tan, or a touch of bronze to conceal the pasty results of

a long winter. But an orange complexion is far from desirable, whether you attain it through toasting beds, airbrushing, lotions, or even makeup. Avoid the urge to overdo, carrot-coloured brothers and sisters, and your skin should soon fade back into the natural human spectrum.

FAWNDA MITHRUSH



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THE SOUND OF SILENCE

Dinosaur Jr Rocks It Louder Than J. Mascis Doesn't Talk It

photo Brantley Gutierrez
story Zoltan Varadi

Then there's the YouTube video of Mascis in an unusually talkative mood, musing, "People think I'm lazy because I talk so slow." A voice off-camera asks why he speaks so peculiarly. He responds, "Because I'm lazy."

When you're in the business of talking to touring musicians over the phone during those 20-to-30-minute time slots meted out by their handlers, you want to make the most of that brief interlude. (Some people still insist on calling this "music journalism"; perhaps their pride cannot allow them to acknowledge it as the de facto arm of promotions that it really is. But I digress...)

In other words: "Please Mr./Ms. Publicist, allow me the privilege of gathering a few quotes from the singer, the songwriter, the public 'face' of this cultural treasure. Not the drummer or the bass player... please..."

However, when the band in question is Dinosaur Jr., and if you're at all familiar with their previous interactions with the media, you find yourself silently praying for the reverse: "Please not J. Mascis," you mutter to yourself, taking the name of their founding guitarist/vocalist in vain. "Oh God, please... anyone but J!" Even Murph will do—even though the band's drummer doesn't seem to have uttered a word in public since the band began in the mid-'80s.

ANSWERED PRAYERS

The e-mail missive from Dino Jr.'s Canadian distributor pinged into my inbox: "Okay—Saturday at 1:30 pm with Lou Barlow—just waiting for [the] manager to confirm..."

YES!

Perhaps I should provide some context. First of all, bassist Barlow is kind of the crux of the Dinosaur Jr. story, anyway; he and J assembled the pieces of this strange entity (strange for its

time, anyway, especially within the then-current hardcore punk scene) when they were still teenagers living in Amherst, Massachusetts. (At first the band was simply called "Dinosaur," but when a long-since-defunct hippie group of the same name threatened to sue, they opted to make a slight alteration.)

Following an obligatory adolescent detour into hardcore with a band called Deep Wound, the band, now a trio, recorded a series of three albums—their self-titled 1985 debut, the much-revered 1987 follow-up *You're Living All Over Me* and the 1988 classic *Bug*, with its shoulda-been hit "Freak Scene." Along with the Pixies, these three discs perfected the feedback-laden, loud-then-soft-then-louder-still dynamic that later groups like Nirvana would ride to much greater commercial success. (Kurt Cobain reportedly even asked J. to join his group.)

But then, as things are wont to happen in the rock world, the boys soured on each other; the story goes that J. "fired" Lou by breaking up the group and then reforming it a few days later without telling him.

Barlow did alright for himself, though, immersing himself in a new project, Sebadoh, whose lo-fi bedroom-recording aesthetic has had arguably an even greater influence on contemporary indie rock than those early Dino Jr. albums.

Meanwhile, Mascis and Murph soldiered on, releasing a string of strong albums with great singles like "The Wagon," "Start Choppin'" and "Feel the Pain"; they appeared on Letterman, rocked Lollapalooza, and J. even appeared on the cover of *Spin* accompanied



by the hyperbolic headline "J. Mascis is God." That said, as good as those subsequent releases were (well, actually, some were kind of dull), they never duplicated the fuzzed-out, gloriously-noisy-but-wonderfully-catchy charm of Dino Jr. in its prime.

But the story has a happy ending. An impromptu Deep Wound reunion at a Sonic Youth show, and Merge Records' decision to issue remastered versions of the first three Dinosaur Jr. records led to a reunion tour featuring the band's original lineup, followed by something even the Pixies and the Stooges couldn't muster for their much-heralded steps back in time: a good new record.

No, make that a *great* new record. Right from track one ("Almost Ready," also the first single), *Beyond* delivers that dysfunctional Dinosaur roar, that signature blend of melodicism, guitar heroics and odd, creaky, ultimately endearing vocals—it's as if it's the year after *Bug* and you're flying the flannel again. And yet, the disc doesn't sound any more dated now than *You're Living All Over Me* did when it first came out. Simply put, Dinosaur Jr. is back, and so is the magic.

DEAFENING SILENCE

Of course, none of that explains why a reporter would prefer talking to Barlow over Mascis.

Well, naturally, there's the desire to hear Barlow's side of the story—the acrimony, the lawsuits, his contribution to the fragile alchemy that the band seems, against all odds, to have recaptured.

But that's not it. Truthfully, the real reason is very simple. Just do a quick Google search for "Dinosaur Jr. interviews" and you'll learn what fans of the band already know: Barlow isn't averse to communicating verbally; Mascis, on the other hand... well, not so much. That's not to say he's the kind of fearsome interviewee who makes journalists tremble in their boots—he's not cranky or willfully obtuse like, say, Lou Reed or Nick Cave.

J. doesn't suffer fools gladly, but neither does he suffer them badly. In fact, some of the funniest bits of rock writing in the early '90s were prompted by Mascis'... er, *unique* interactions with the press. There was the time he refused to come out of his trailer during the big summertime Lollapalooza tour because he (literally) couldn't take the heat; and then there was the time *Details* ran a pre-Cribs "homes of the music stars" photo spread, and J. took the magazine on a tour his parent's basement—apparently this "rock deity" still hadn't moved into a place of his own. ("How would you describe your home?" asked the rag, to which Mascis replied, "It's not my home. It's my parent's house.") Then there's the YouTube video of Mascis in an unusually talkative mood, musing, "People think I'm lazy because I talk so slow." A voice off-camera asks why he speaks so peculiarly. He responds, "Because I'm lazy."

So when a new missive, this time from the band's management, appears in my inbox, informing me that "Your interview will happen as planned below with J. MASCIS..." my immediate internal response went something like this:

"NOOOOOOOOOOOOOOOOOOO!"

Which, come to think of it, really isn't all that different from most of Mascis' replies to interviewer's questions—only they're not as heartfelt.

HEAD TO HEAD

Still, you gotta try your best. And there's a bit in that YouTube video that could make for a good opening gambit: Mascis tells his interrogators, "A lot of people don't see the difference between the band I have now [J. Mascis + The Fog] and Dinosaur Jr. Maybe there is no difference."

But clearly there's *some* difference. *Beyond* is proof positive of that.

Perhaps now that he's reconnected with Barlow and Murph—now that that weird science of their creative chemistry is at full boil again—maybe Mascis can hear the difference between the Barlow-era Dino Jr. records and the ones that followed, not to mention his own post-Dino material. Surely there's a defining element to each of these aspects of his career, some intangible quality that, with the aid of 20 years hindsight, he can finally put his finger on.

Can you hear the difference then, J.?

A strange, sleepy, almost pained voice that sounds affected by a reverb pedal croaks quite simply, "No."

And so it goes. "No," "Yeah," "I guess," each response sandwiched by deafening silence. But it's not as discomfiting as you might think. Hearing that voice, that unmistakable voice which groaned out lines like, "The weirdness

flows between us/Anyone can tell to see us' has that same left-field lilt to it in real life.

I can't help but laugh. With a story to file, I dig into my bag of prose-padding tricks and ask about things that might be of some remote interest to him—like guitars ("I got this Telecaster I like...") or that sure-fire prompter that even the most reclusive and socially-inhibited rock geek can't resist, the Top Five list Guitarists: "Greg Sage from The Wipers, Ron Asheton from The Stooges, Mick Taylor from The Stones, Paul Kossoff from Free." Albums: "*Exile on Main Street*, *Eater's The Album*, *Birthday Party's Junkyard*, *Blind Faith*..." (Yes, that's only four. His number five choice was an indecipherable mumble, but I did make out that it was their first album—whatever it was.)

In the end, it doesn't matter much. The interview turns out to be far more revealing than you ever would have guessed. Mascis ended up making me laugh. Not at him, mind, or at myself, but at the notion that a 20-minute phone interview could ever provide any genuine insight into what makes people like this guy tick.

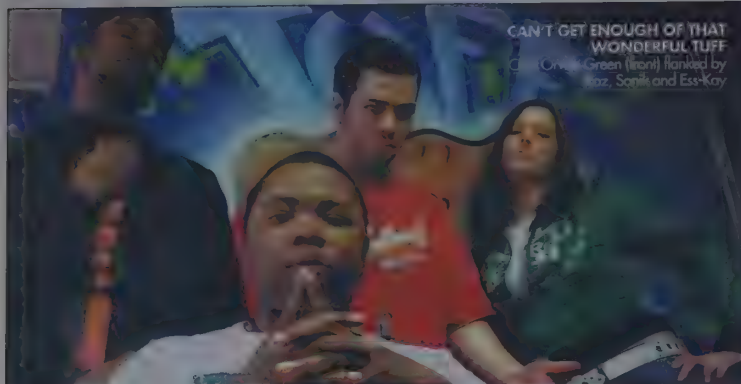
Dude rocks. What more do you need to know?

Right, J.?

J.?

Well, you probably got the idea by now.

DINOSAUR JR. / Sat, May 26, The Starline Room (10030 102 St), Info: 428-7827



You Tuff enough?

Local hip hop label raises the stakes

TUFF FESTIVAL

May 18-20 **May 18:** Breakdancing, Backroom Vodka Bar (10324-82 Ave), 9 pm **May 19:** Music Industry Discussion Panel & Tradeshow, Coast Terrace Inn (4440 Gateway Blvd), 1-5 pm **May 20:** Graffiti show & Youthshow, YMCA Skatepark (111 St & 20 Ave), Big Bang, The Starlite Room (10030-102 St), 9 pm

"I GUESS I TURNED INTO A BOSS NOW," says Orville Green with more than a

touch of affected humility as he surveys his surroundings. Actually, Green's been the man with the plan for a decade—and he'll remind you if you forget—but now he has more than 12,000 square feet of spatial validation on Whyte Ave, right across the hall from Raj Fannu's office.

We're in the boardroom—that's right, *boardroom*; how many local indie labels got one of those?—of Green's Tuff House records, gath-

ered around a large black table in plush black office chairs with some of his associates: local R&B singer Ess-Kay, Tuff engineer Sonik, and hip-hop artist Kaz, who's sporting an impressive Kid 'n Play-era fade.

Outside, a large common era, also decked out with plush, black furniture connects to two offices and a recording studio. The receptionist and intern are MIA, but, again, *still*... It's sweet and street—in the

boardroom a large graffiti mural proudly spells out D-U-G-G-A-N, the crew's home turf. Behind the receptionist desk one finds T-U-F-F framed by the knuckles of a fist.

The house of Tuff House has been open for a just under a year now; Green describes how all hands were on deck for its creation, knocking out walls, building walls, painting, etc. It seems too good to be true for an urban Edmonton indie label with just a few compilations and a couple of artist albums to its name, but if you know Green at all, it's not hard to wrap your mind around. The 27-year-old certainly isn't shy about working the phone, checking on inventory, and keeping all parties abreast of Tuff House happenings. He's also traveled around the country, spreading the word of the label while learning the inner workings of the industry. And all the while he's saved his dough, even if it meant putting in hours scrubbing for Bee Clean—time he certainly would've preferred to spend elsewhere.

"I didn't jump in as the boss, but these guys—my peers, I guess—looked up on me," he says, explaining that when it came time to get things done he'd be the one with the manic persistence to make it happen.

"I'd call and I'd call and I'd call... You know this," he says. And indeed I do: "Orville on line one" became something of mantra at my office—one, it should be noted, nowhere near as comfortable as Tuff House HQ. "I'd try and work it from a different angle and see what I could do. People started respecting that—This guy's no pushover; he's a go-getter." And all the information I got, I took and gave back and tried to help upcoming artists."

Which brings us to why we're here in this marvel of indie ingenuity: Green and Co. are getting prepped to mount their third annual Tuff Festival, an ambitious cross-venue, multi-day happening designed to showcase emerging urban artists from here and across the nation. They're building their own graffiti wall down at a Southside Y, where there'll also be a barbecue and all-ages show one day, while across town on another they've roped in reps from MuchMusic and the Bounce, among others, for a panel discussion on everything from performance tips to advice on promotions. Of course, it all culminates with what they're calling the Big Bang at the Starlite Room, where more than 20 indie hip hop acts will play their trade.

"The Fest is a needed thing because it's one of the only things we have as an urban community," Green says. "There are a lot of urban stores, but nothing that really unites—everything all under one flag, right? If there's nothing united, then it's not really being respected. The government doesn't really take us as seriously as say, for instance, if you go out East—they have Caribana, Carifest."

"It's not just for black kids, because the urban community is everybody—black, white, Asian, brown."

And with that, Green picks up his keys and is off to his next meeting. Just because he has an enviable office doesn't mean that this CEO has time to sit around in it. There are CDs to be sold, artists to be signed, and a scene to be united, after all.

ZOLTAN VARADI

HOT TICKETS

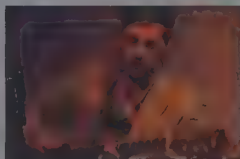
MUST-SEE SHOWS



MASTA KILLA

■ **Fri, May 18, Starlite Room (10030-102 St), 8 pm**

Wu are you? Why, the ninth member of the legendary Staten Island Clan—that Wu. He may have only recorded one verse for their seminal *36 Chambers* debut, but since then Killa (aka Elgin Turner, aka High Chief, aka Noodles) was one of the few Wu's to get universal critical acclaim post-Wu *Tang Forever* after releasing his first solo venture, *No Said Date*, in '04. Since then, he teamed with the likes of Pete Rock and MF Doom for the follow-up, *06's Made in Brooklyn*.



BOB WISEMAN, THE PHONEMES, WES BORG

■ **Fri, May 18, Ortona Armoury (8722-102 St), 7 pm**

The prolific Wiseguy of Canadian music just released his ninth CD (not counting works with Blue Rodeo and the Hidden Cameras), *Themes and Variations*, a variation on that thematically bottomless well: ex-girlfriends. His labelmates on T.O. co-op label Blocks Recording Club The Phonemes and Dead Troll Wes Borg join Wiseman in this FAVA celebration of music, film, and comedy.

YOU SAY PARTY! WE SAY DIE!

■ **Thu, May 24, Starlite Room, (10030-102 St), 7 pm**

We say lots of rail-thin boys 'n' girls in skin-tight mannyhose jeans having a dance dance revolution!



JUST ANNOUNCED ICE CUBE

■ **July 13, Edmonton Event Centre (WEM)**

Okay, forget all those terrible movies—that just means he'll be all the more furious onstage, right? Plus, it's Cube, for Chrissakes! "Straight Outta Compton"? "Fuck tha Police"? "Check Yo Self"? "It Was a Good Day"? "Dead Homiez"? Hella yeah!

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Lusting after Lacuna

Is Cristina Scabbia really "The Hottest Chick in Metal"?

LACUNA COIL

With The Gathering, Stolen Babies and In This Moment, Friday, May 25, 7 pm, all ages. Dinwoodie Lounge. Tickets: \$20/\$23 (day of), available through Ticketmaster

NAME YOUR NORTH AMERICAN tour "The Hottest Chicks in Metal," and you can expect to get a strong reaction. Academics will grip their notebooks, libidinous males will froth at the mouth and feminists will reach for their gun holsters. But Lacuna Coil guitarist Cristiano Migliore can't understand what all the fuss is about, or why people think it's so revolutionary for a metal band to have a lead female singer like goth-metal heartthrob Cristina Scabbia.

"It's not like we're trying to send a message or preach or anything," he says in his thick Italian accent. "We're just doing our thing, and a lot of people are following it. Other bands might be trying to send a message, but we're just doing this because we like it, and the fact that we have [Scabbia] there helps a lot. We hear other people saying, 'Oh, I didn't know a girl could rock in a metal band,' but we didn't try to do that intentionally. It was something we liked and wanted to try, and it's worked out quite well for us."

Sure, Scabbia's undeniable sex appeal has helped land Lacuna Coil on the covers of a few magazines (including "Hottest Chicks" tour co-sponsor *Revolver*), but Migliore says her vocals are her most valuable contribution to the band. "For us, having a female and a male vocalist gives us a lot of different options," he says.



"When writing music, we can experiment with the two voices. I think that people are really realizing that it works very well, and that it's cool. Heavy music with a female vocalist—I don't see why not. Why only men are supposed to do that, I don't know. It doesn't matter whether it's a man's voice or woman's voice."

"Of course, [Scabbia] gets the comments and stuff, like 'Ahhh, take your clothes off' and stuff like that," he continues with a laugh. "But I have to say, after the first couple of songs, everybody just shuts up and actually starts watching the show. I'm glad it's like that, because I can see from all of the shows we've played, people have the same kind of reactions of skepticism, but then it's all good because it sounds good. It works

perfectly. If it sounds good, it sounds good."

Last year saw the release of Lacuna Coil's latest album, *Karma*, and from what Migliore hears, fans are anxious to hear what it sounds like live. But come on: aren't there a legion of drooling Scabbia fans out there who are even more eager simply to see what she looks like in person? Doesn't that bother him?

"Yeah, we're a bit protective [of Scabbia]," Migliore laughs. "We're like a family. We've known each other for many years, and when people talk about her, it's like being brothers or sisters. We're a little protective and stuff. But it's okay; she can take care of herself, and nothing weird has happened to her yet."

AMANDA ASH

No ancient Marriner

Blues harp player is only 22, and already his career is Going Up

STEVE MARRINER

Until May 19, Blues on Whyte

WHEN 22-YEAR-OLD BLUES HARP PHENOM Steve Marriner asserts that he's "been threatening to make an album for years," it's enough to make the rest of us wonder why we haven't done more with our lives.

Since winning the harmonica "blow-off" at the Ottawa Blues Festival at the tender age of 14, Marriner has played the event every year. He worked extensively with another young Ottawa bluesman, J.W. Jones, while immersing himself in the music of Kim Wilson, Little Walter, James Cotton and the late Paul deLay.

Marriner has been working with eclectic blues/worldbeat artist Harry Manx nearly non-stop for the past year. "That's part of the reason it's been tough to get an album out," Marriner explains. "Between high school and then college, then getting the money to record and spending the time with Harry on the road... well, there's only so many hours in a day. [But] when I told Harry I was serious about getting the record done, he offered to help me with financing and then release it on his Dog My Cat record label."

Marriner's debut disc, the newly released *Going Up*, has all the hallmarks of a recording by a veteran:

varied material (including a little funk and even a Latin-tinged number, "El Encuentro"), musicianship that echoes the legends of the blues without resorting to mimicry, solid original songs, strong vocals and high production values. It all combines to create a landscape any blues lover would love to take a stroll in.

Marriner recorded the disc in February and June of last year with guitarists Garrett Mason and Sue Foley, drummer Tom Bona and keyboard player Geoff Daye. "Colin Linden is one of my favourite producers," says Marriner, who also produced the album. "I love his sound and I wanted to incorporate some of that into my sonic vision."

For this extended tour of Western Canada, Marriner is in the company of Paul Reddick guitarist Aaron Griggs, drummer Mitch Pouliot (from Bruce Cockburn's band) and Edmonton's first-call bassist, Chris Brzezicki. "I think I may have got a little too comfortable working all those concerts with Harry," Marriner says, referring to the soft-seat theatres and festival venues throughout Australia and North America that he played with Manx. "I look forward to playing different venues, exposing as many people as possible to my music. The blues is real music about real life, and I want to gather some experience as it comes my way."

CAM HAYDEN



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Sunshine superman

Chicago DJ knows how to brighten up a pop-lover's day

TOMMIE SUNSHINE

w/ MSTRKRFT. Sun, May 20, 9pm. The Bank Ultra Lounge. Tickets: \$21.20, available through Ticketmaster.

"IF YOU'VE NEVER WORKED AT A record store, I can't take you seriously as a DJ. If you don't spend hours a week in them, I can't take you seriously as a producer." After growing up in Chicago and

next to spacey Italo-disco next to whatever weird shit happened to come out that week. And slowly, he became the man everyone—partiers, producers, snobs—wanted to hear on any given night.

Mention that fact to him, though, and he quickly shifts the focus away from himself. "Do you know why [Chicago house legend] Derrick Carter is my favorite

that. The best kind of pop music is when people are pure and pop at the same time—when people continue to innovate while referencing the past. That is and will always be a great thing."

True enough, Sunshine's sound combines the poppier influences of onetime collaborator Felix da Housecat with the more techno sensibility of his primary producing partner Mark Verbos. "Mark and I speak the same language when it comes to why we want to make music in the first place," Sunshine says. "When we met in 1993, he was serving smart drinks at the rave and I was the guy dancing against the speaker and attempting to take all the drugs. Felix and I bonded about our love for music but we went our separate ways when his addictions became more important. One of the main reasons I am sober now is because I saw what he has become and I never want to be like that."

Sunshine's DJing style has changed over time too. He still has racks of wax at home, but now that's where he likes to leave them. "I prefer playing CDs," he says. "It's less chaotic and drunk people can't make them skip. What comes out of the speakers is all that matters and anyone who looks at the DJ while he plays is missing the entire point of electronic music."

PROSPER PRODANIUK

"Everyone loves pop music. The best kind of pop music is when people are pure and pop at the same time—when people continue to innovate..."

TOMMIE SUNSHINE

now in Brooklyn, DJ Thomas Lorello—aka Tommie Sunshine—has no time for pretension.

No one really knows how old he is, but everyone knows he's old skool, that he was *there* and now he's coming *here* on Sunday night to make his Edmonton debut at a party with MSTRKRFT at The Bank. He put in his time working in Chicago record stores and playing shows all over the Midwest for free, or for so little money that they might as well have been for free, in the '90s. Before electro-clash, mashups and rave-rock, Sunshine was playing Yazoo records next to AC/DC records

DJ?" he asks. "Because at many points in my life, when the rent was late, when my girlfriend at the time was lame, I had a bad night, whatever it was... he could make me close my eyes and dance like it was all good. Dancefloor moments where you are totally lost in music is what I try to provide, and it's nice if people latch onto that."

Sunshine lives up to his name: he's a true believer in the power of pop, and he's happy to see crowds responding to melodies and catchy choruses again. "Everyone loves pop music," he exclaims. "That is why it is called

Los leaders at Blues Fest

Barrio rockers to show off little-known blues side this August

WHAT WITH LAST WEEK'S PRESS conference to announce the line-up for the inaugural Edmonton International Jazz Festival and yesterday's gathering to officially unveil the roster for Edmonton's Labatt Blues Festival, we can safely also announce that summer in the city has arrived, regardless of temperature.

Blues Fest co-producer Cam Hayden pre-empted any questions about the legitimacy of having Los Lobos as the Big Name at this year's event (Aug 24-26) by posing it himself and providing a tidy explanation. The L.A.-based barrio-boundary-busters acted as the back-up group for John Lee Hooker's '97 long-player *Don't Look Back*. After the legendary bluesman's passing, the group temporarily renamed themselves The Los Lobos Blues Band and performed a tight blues set in his honour at the Waterfront Blues Fest in Portland. Hayden caught that gig and has asked the group to revive it here.

Other notable performers this year include Watermelon Slim, Elvin Bishop, and Jon Cleary. For the complete lineup and more info, visit bluesinternationaltd.com.

Folk Fest producer Terry Wickham was on hand at the Blues launch, whether to show cross-festival support or just to sample the free snacks, we dared not ask; however, we did try to pry some as-yet-unannounced names that Wickham might be keen on. While he said at first that he'd prefer to stay mum on the subject, he quickly had a change

ZOLTAN VARADI'S EYE ON MUSIC



of heart: "Actually I'm excited about a guy named Seth Lakeman," he said, "who won Folk Singer of the Year in England. He's not a well-known name, but I think he's great. I've been watching him for years and they're coming over just to do our show and then flying home."

The Folk Fest will spill more on the 30th, but in the meantime visit edmontonfolkfest.org for a list of confirmed acts.

And of course, let's not forget to

mention the Jazz Fest (June 22-July 1), which takes flight this year in this new form. (Previously, the Yardbird held a small holding-pattern fest after the collapse of Jazz City.) The names might not be that big—Madeleine Peyroux and the oh-so, so, soo terribly reliable Tommy Banks are the main headliners—but it's nice to see a full schedule of shows at venues across the city. Onwards and upwards...

Visit edmontonjazz.com for more.

WHAT ARE YOU LISTENING TO?

THE NEW DUKE ROBILARD ALBUM [*World Full of Blues*], which just came out on Stony Plain Records. It's a two-CD set they're dubbed 'all killer, no filler,' and it lives up to it. Duke is one of the great guitar players of this or any other generation."

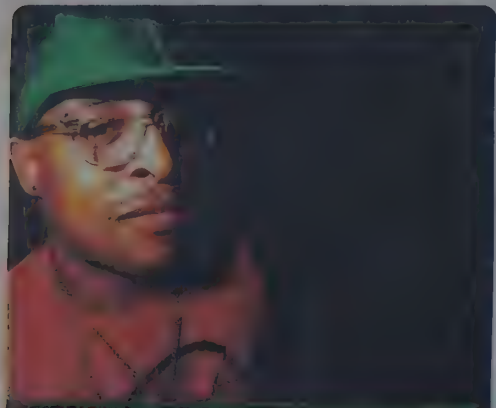
—Cam Hayden, Labatt Blues Fest co-producer and host of CKUA's *Friday Night Blues Party*.

CRITICAL MASS

SELECT SAYINGS ABOUT A NOTABLE new release: Wilco, *Sky Blue Sky* *Entertainment Weekly*: A ("This may be the best Eagles album the Eagles never made.")

Pitchfork: 5.2 out of 10 ("...*Sky Blue Sky*'s soothing classic rock elements feel like a desperate pursuit of comfort.")

NOW (Toronto): NNN out of five ("Now, here's a refreshing turn—a Wilco studio recording that sounds like it was made by a real band playing together in the same room.")



thursday may 24 2007



HALO



NICOLE FOURNIER
Live Dining

PERFORMANCE SUMMARY

"Live Dining" is about performing intimacy in sharing and exchange in the actions of picking (harvesting), preparing, cooking, eating, in chairs and tables that sink into earth, where weeds and diverse edible plants grow, where plant diversity is symbiotic and aiding in growth and health of plant, soil and human.

Wild plants or weeds will be the determining factor for the location and place of security for "Live Dining". Why is that so? While wild plants in agriculture are considered unwanted weeds, (as weeds can get in the way of the efficiency necessary for the market-based agricultural industry), a contradiction exists in that wild plant hold an incredible genetic diversity that cannot be found in cultivated human-manipulated controlled variety of crops and garden plants. And this genetic diversity is critical for global food security. Therefore weeds become the space of friction and security in Live Dining's indoor kitchen/dining room, in an outdoor urban agricultural space.

BIOGRAPHY

Nicole Fournier is a visual and interdisciplinary artist, specializing in performance. Fournier was born in 1966, in Montreal, Quebec Canada, with her roots in Quebec, and the West Indies (Trinidad, Antigua and St-Kitts).

In the late 1980's and 1990's Fournier was active doing multimedia performance, alongside being a painter and graphic designer in audiovisual, video and digital media. She re-emerged with her involvement in the artist-run center la Centrale/Powerhouse in the late 90's, soon to follow was the exhibiting of installation work and the taking up of performance once again through Play Group, as well as doing solo performance work.

Fournier has a BFA 1993 from Concordia University, and completed a Diploma in Environmental Studies at McGill University in 2005. Fournier's interdisciplinary approach, projects, processes and research connects to art history's land art, conceptual art, in situ, intervention, installation and performance art traditions, and is informed by the interconnectedness between community, environmental & agricultural concerns related to global environmental politics and international development issues.

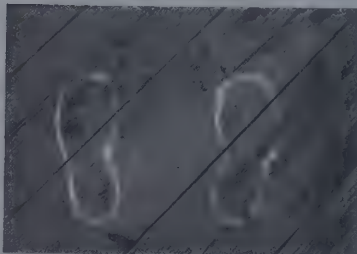
ARTISTIC STATEMENT

The art of Nicole Fournier (interventions/performance), are projects that relate to art history's land art, conceptual art, in situ, intervention, installation art and relational performance art, as well as being informed by environmental/agricultural concerns related to global environmental politics and international development issues. In terms of land art/environmental art a link can be made to Agnes Denes and her work *wheatfield in Manhattan* NY. Denes is associated to the conceptual and environmental and land art movements.

Fournier addresses ownership of land, in relation to how this affects peoples lives in terms of development, which includes agriculture. It is about breaking down borders that ownership creates in community and proposing sharing land, and a way of blurring those borders.

*The Location of Ms. Fournier's performance is TBA.
Please contact Latitude 53 for updates on this performance.*

FRIENDS OF VISUALEYEZ



JOSHUA SCHWEBEL
Common Ground and Reciprocity

PERFORMANCE SUMMARY

Presenting two works as diptych, related to each other and the theme of cities and community. Both pieces address ideas about communication between bodies, and are attempts to access connection in urban spaces.

The first piece, *Common Ground*, is an intervention employing a series of nine performative objects, each object comprised of two or more shoes joined together by a single sole. These create configurations for joining bodies. When worn with another person, the division between self and other becomes necessarily compromised by the tension and friction caused by struggling against or supporting the movements of another body. The space between bodies is made material to create communication through movement without absolute control. A continuously changing memory of the movements of the other body generates a sense of one's own movement acting upon and against itself, or upon and against another. Kinesthetic experiences of moving oneself (walking) as a most basic technology of the body, as it relates to being moved (bicycles, cars, busses) is negotiated in the work by needing to both move oneself and allow oneself to be moved. Politics of leadership, submission, communications, community, resistance, inertia, independence, egoism, and interdependence come into play, but are resolved or unresolved physically.

The second piece, *Reciprocity*, is an ephemeral exchange between bodies. In this piece Schwebel will ask other people to exchange shoes with him. This places another person in his shoes, invoking the absence of his foot's presence in his shoe as a containing skin against which to feel the difference between his body and theirs. In this negative presence of touch, the shoe mediates contact between himself and the other person. One cannot know what it is to be in their body or their experience, but one can feel where their foot rubs against yours in space (or lack thereof) between foot and shoe. Possibly the exchange will wear the indentation of one's own weight into their insoles, or blisters into my toes as physical proof of the differences between our bodies, or an indication that in some way they (prosthetically) touched.

Mr. Schwebel will be performing both works on Wednesday, 23 May and on Friday, 25 May. To arrange participation in this relational performance, please email Josh at privatejosh@gmail.com.

BIOGRAPHY

Joshua Schwebel is an emerging artist currently completing an MFA at NSCAD University in Halifax, Nova Scotia. He has been working with small-scale actions and interventions related to themes of doubt, alienation and the social body. In this regard, he is perpetually unsure of how to properly present himself, and as a result would generally prefer not to

For the stellar price of \$7, you can help the festival by becoming a Friend of Visualeyez. In doing so, you will be a part of our identifiable, sustainable audience, wooing our funders into further appreciating all we do and bring to the city, get a groovy pin and be the first in the loop of who is who and what is what at the festival this year. All this and a special rate at our opening party, free admission to the Emerging artist cabaret and our undying gratitude will be yours - for only 7 smackaroos.

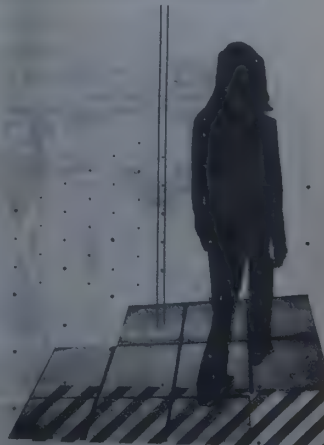
Show your support today and visit our website at www.latitude53.org/ support or drop by the festival office to sign up today!

ARTISTIC STATEMENT

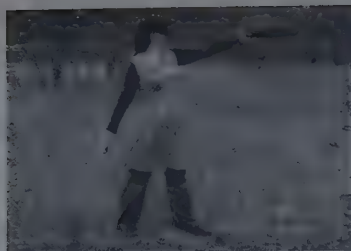
Schwebel's research is an exploration of the space between bodies. Language, touches, and technologies sanctify and order the space between us. "Where does my body end and yours begin? My work manifests itself as a frontier through which to re-experience one's own body as a frame of (un-)familiar reference. Part choreography, part architecture, my intention is for the bodily experience of the participant to generate an actively creative give-and-take engagement with the space of publicly accepted 'reality'."

By inhabiting the frontier of the participant(s)'s body, the work engages both the notion - and physical location - of boundary as both horrifyingly necessary and unattainably absent. In our current climate of the control of the movement of bodies and confinements, Schwebel is trying to release the potential for transfer, communication and overlap of carefully organized and divided bodies/space.

Mr. Schwebel will be performing both works on Wednesday, 23 May and Friday, 25 May. To arrange participation in this relational performance, please email Josh at privatejosh@gmail.com



MAY 18
→ 27/2007



IRENE LOUGHLIN *Drinking in the Kitchen* based on Martha Rosler's seminal work *Semiotics of the Kitchen*

PERFORMANCE SUMMARY

Drinking in the Kitchen deals with female negotiations of the urban space through the conduit of the domestic space. This work is derived from the early feminist work *Semiotics of the Kitchen* by Martha Rosler. The work seeks to reposition the kitchen as refuge from the discomfort inherent in meeting the external city's economic demands with the often limited resources available to women. Low income, repetitive labour, and further social pressures such as the threat of violence in urban centres and the barrage of perpetual advertising commodifying the female body makes one feel like staying inside, and staying at home. And yet home also often doubles as the sphere of domestic violence. In the North American city, many women are drinking in the kitchen, where the stigma of female alcoholism in the public sphere perpetuates a sense of shame only leading to further efforts towards a kind of self-induced concealment.

BIOGRAPHY

Irene Loughlin is an interdisciplinary artist who engages in writing, research, performance art, painting and drawing, installation and video. She is a graduate of the Ontario College of Art (Toronto) and Simon Fraser University (Vancouver). A recent recipient of the Lynch Stanton Canada Council award for excellence in the mid career, interdisciplinary category, she has presented her work in various national and international contexts including the work "light as a feather/heavy as lead" for the Museo de Arte Contemporáneo and the Klaus Steinmetz Gallery (San Jose, Costa Rica). She recently presented the work "the body glorious/holding light" for Zonadearte Accion Arte Festival (Buenos Aires, Argentina) and the Deformis Festival (Santiago, Chile). She has also produced performance works for The Western Gallery (Vancouver), The Society for Disability Art and Culture (Vancouver), 7a11d and FADO (Toronto), Centre for Art Tapes (Halifax) and Projeo/Projo - Studio 303 (Montreal), as well as several works for Live! the Vancouver Performance Art Biennial.

ARTISTIC STATEMENT

Irene Loughlin's interdisciplinary work employs oddly inserted imagery, residues of the traumatic, and awkward, occasionally humorous moments positioned within environments that paradoxically reflect the North American drive towards physical, emotional and mental achievement, and relaxation. She has worked with images exploring and expanding upon constructs of disability and illness and has investigated strategic signifiers as employed within resistant art practices. Her current interests are related to the effects of globalization on the natural and urban environment.

She was born in Hamilton, Ontario, and crossed the great divide between Toronto and Vancouver, where she spent ten years as an artist in each city. Having currently returned to live in Hamilton, she is interested in the city of Hamilton as a site of production within the globalization context, and the configuration of center and periphery as it manifests within contemporary urban, psychic, and ecological landscapes.

Ms. Loughlin's performance is scheduled for Monday, 21 May 2007.
Theater of the City, 303 St. Jacques

MARC COUROUX AND JULIANA PIVATO *The Fetish Character of Music and the Regression in Listening*

PERFORMANCE SUMMARY

This project consists in a site-specific series of durational musical performance interventions, taking place in various downtown Edmonton locations, providing an active, radical, frictional (but no less subliminal) alternative to the music-mediated mall environment.

This project is meant to operate a form of détournement on the music environment: instead of further flattening an already well-known song to more efficiently militarize the social space, it aims to creatively pull together disparate musical phenomenon to produce an eccentric hybrid, smooth like music but strangely out-of-place, to pull the listener from placid acceptance into an active, reactive space. In the end, our resolutely non-functional constructions are geared towards reducing efficiency, forcing contemplation and active mental / intellectual processing, towards opening up areas for questioning instead of quietly (but most effectively) shutting them down: a kind of strange, momentary stoppage of the capitalist mechanism (fueled by rampant consumerism and endless personal debt, both collaborating to eradicate introspection and social activism).

ARTISTIC STATEMENT

Marc Couroux's work is concerned with exploring the potential of art as a motor for social investigation, in which the properties of the work itself, employing the perceptual and cultural prejudices of the viewer as prime material, enables the creation of a fertile zone of inquiry. His works have dealt with the performer-viewer relationship via malfunctioning technological mediators (analog and digital), which shatter the protective membrane surrounding the performer, prying open a speculative space between his "spun" stage image and his true nature, effectively ensuring an environment electrically charged with potential meaning and permeable to interpretation, yet irreducibly complex and stubbornly resistant to summarization and easy categorization. Recent works have investigated the concepts of hearing (acoustical phenomena) and listening (sociopolitically mediated hearing), filtered through historical events (Watergate), in order to render explicit the listener's political alignment and self-positioning within the social structure, a Pandora's box of assumptions and underlying perceptions regarding the modus operandi through which information reaches the listener, enabling repositionings and reformulations.

Juliana Pivato's objectives for art making are grounded in traditional ideas of mark making and self-reflexive gesture. She frequently uses tools of repetition and endurance in her work: concrete demonstrations of the mechanics of process and accessible landmarks from which to trace the passage of perception. Pivato often places herself in tableaux of self-portraiture that figure in the natural revelation of the subject. In this communication through physical action, performer vulnerability enables her to situate herself with the viewer in the rupture that ultimately materializes between expectation and experience. In working with the semiotics of performance as a kind of technology, she works to transform what is vulnerable to the intangible nature of the moment, into something that can be suspended beyond temporal limitation.

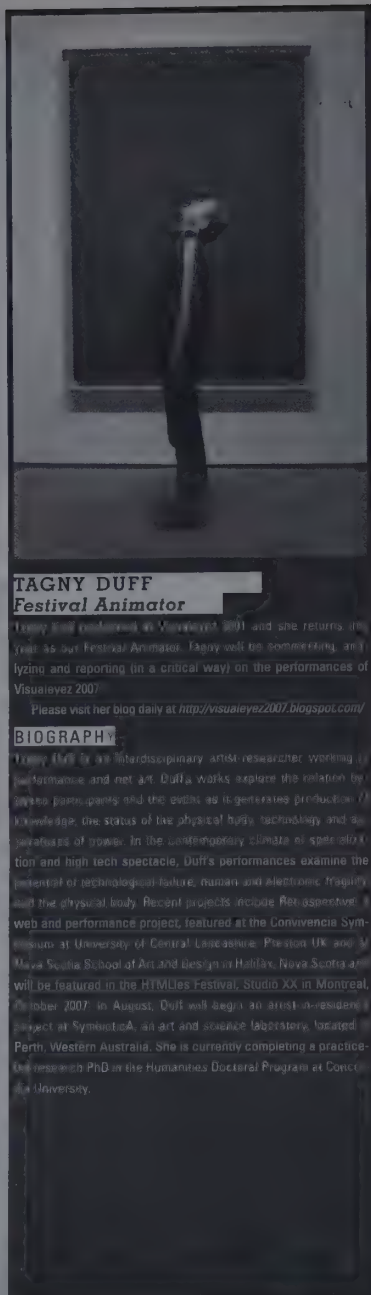
TAGNY DUFF *Festival Animator*

Tagny Duff performed as Visualizer 2001 and she returns this year as our Festival Animator. Tagny will be commenting, analyzing and reporting (in a critical way) on the performances of Visualize 2007.

Please visit her blog daily at <http://visualize2007.blogspot.com/>

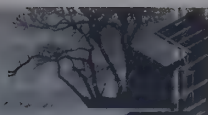
BIOGRAPHY

Tagny Duff is an interdisciplinary artist-researcher working in performance and net art. Duff's works explore the relation between participants and the system as it generates production, knowledge, the status of live physical body, technology and awareness of power. In the contemporary climate of globalization and high tech spectacle, Duff's performances examine the potential of technological failure, human and electronic fragility, and the physical body. Recent projects include *Re-assembled*, a web and performance project, featured at the Convivencia Symposium at University of Central Lancashire, Preston UK and at Nova Scotia School of Art and Design in Halifax, Nova Scotia and will be featured in the HTMLES Festival, Studio XX in Montreal, October 2007. In August, Duff will begin an artist-in-residence project at Symmetria, an art and science laboratory, located Perth, Western Australia. She is currently completing a practice-based research PhD in the Humanities Doctoral Program at Concordia University.



visualeyez SCHEDULE

THE CITY



FRIDAY, 18 MAY 2007

8 PM Opening reception with performances by Edmonton's T.L. Cowan, Mickey Vallee, Tanya Lukin-Linklater and Lance McLean
Tickets are \$7 at the door and \$5 for Friends of Visualeyez.
Performances begin at 8:30 p.m.

2nd Floor, 10248 - 106 Street

SATURDAY, 19 MAY 2007

8:30 AM - 2 PM Lori Weidenhammer
1 PM - 4 PM Amber Landgraft performs Sample Kiss
NOON - 4 PM Emma Waltraud-Howes performs
7 PM Jackson 2 Bears performs Iron Tomahawks. Doors @ 7 p.m., performance at 8 p.m.

Strathcona Farmer's Market, 83 Avenue & 103 Street
TBA
TBA
Harcourt House Annex building - 10211 - 112 Street.

SUNDAY, 20 MAY 2007

1 PM - 4 PM Amber Landgraft performs Sample Kiss
11-2 PM Lori Weidenhammer
NOON - 4 PM Emma Waltraud-Howes performs
7:30 PM - 9:00 PM artist feedback session.
chat with artists in a relaxed setting about their work and practice

TBA
The Royal Alberta Museum - Bug Room
12845-102nd Avenue
TBA

Latitude 53 - 2nd floor, 10248 - 106 Street

MONDAY, 21 MAY 2007

NOON - 4 PM Emma Waltraud-Howes performs
5:00 - 10:00 PM Irene Loughlin performs

TBA
TBA

TUESDAY, 22 MAY 2007

10 AM - 2 PM Lori Weidenhammer
NOON - 4 PM Emma Waltraud-Howes performs
8 AM - 2 PM Marc Couroux and Juliana Pivato perform

Edmonton City Hall, front area by wading pool
(9920 103a Ave.)
TBA
TBA

WEDNESDAY, 23 MAY 2007

VARIOUS TIMES Joshua Schwebel performs.
8 AM - 2 PM Marc Couroux and Juliana Pivato perform
4 PM - 8 PM Nicole Fournier presents Live Dining

TBA
TBA
TBA

THURSDAY, 24 MAY 2007

NOON TO 2 PM Lori Weidenhammer
10 AM - 5 PM Marc Couroux and Juliana Pivato perform
7:30 PM - 9:00 PM artist feedback session.
chat with artists in a relaxed setting about their work and practice

Alberta Legislature, 10800 - 97 Ave.
TBA

Latitude 53 - 2nd floor, 10248 - 106 Street

FRIDAY, 25 MAY 2007

VARIOUS TIMES Joshua Schwebel performs.
10 AM - 5 PM Marc Couroux and Juliana Pivato perform,
10 AM - 4 PM Sara Wookey Performs Walking Edmonton
10 AM - 6 PM Sara Wookey presents Walking LA
7:30 - 9:30 PM Artist Feedback Session

TBA
TBA
meet at 10248 - 106 Street.
ProjEx Room 10248 - 106 Street.
Latitude 53, 10248 - 106 Street, 2nd Floor

SATURDAY, 26 MAY 2007

8:30 AM - 2 PM Lori Weidenhammer performs
10 AM - 6 PM Marc Couroux and Juliana Pivato perform
10 AM - 4 PM Sara Wookey Performs Walking Edmonton
10 AM - 6 PM Sara Wookey presents Walking LA
8 PM Emerging artist Cabaret, featuring special guest stars,
Admission is \$7 and free for Friends of Visualeyez.

Strathcona Farmer's Market, 83 Avenue & 103 Street
TBA
meet at 10248 - 106 Street.
ProjEx Room 10248 - 106 Street.

Latitude 53 - 2nd floor, 10248 - 106 Street

SUNDAY, 27 MAY 2007

NOON - 5 PM Marc Couroux and Juliana Pivato perform

TBA

WWW.LATITUDE53.ORG/VISUALEYEZ/2007

MAY 18
→ 27/2007

VISUALEYEZ SPONSORS

Huge gratitude to our sponsors in the community who have contributed to this year's festival. Your support means a great deal. Please support those who support us.
Days Inn Downtown; Boston Pizza - Jasper Avenue and 106 Street; Starbucks on 104 Avenue and 112 Street; Chianti; Dadeo's; Save-On-Foods - Jasper Avenue and 109 Street; Imperial Tobacco Canada Arts Council; See Magazine; and Edmonton's Downtown Business Association.

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THANK YOU

Jeff Kulak and Kelsey Arndt, Allison Sivak, T.L. Cowan, Lance McLean, Gaby Rosende, Tanya Lukin-Linklater, Sara McArney, Matt Whitson, Katja Kinnunen, the Pivatos, Vince, Michelle and Linda at Harcourt House Arts Centre, Michelle Schultz, Grace Law, Christine Weera, Yulia Startsev, the Edmonton Festivals community, Latitude's super excellent volunteers, Maddie and Sush, Main Staple Mike, Mother's Music, Gilbert Bouchard, Christa O'Keefe, Peter Brown, Gord Nielsen, the artists of Visualeyez 2007, and everyone else who attended, participated in and engaged with a performance of Visualeyez 2007

LATITUDE 53 CONTEMPORARY VISUAL CULTURE

Founded in 1973 by a collective of Edmonton artists, Latitude 53 is a not-for-profit artist-run centre and registered charity (129916169RP0001) that is governed by an elected Board of Directors.

With a mandate to encourage contemporary artistic practices and to foster the development and exhibition of experimental art forms Latitude 53 provides a forum for dialogue about contemporary art and art practices through exhibitions, performances, readings, seminars, critical written discourse and interpretive programming.

In addition to producing Visualeyez annually, Latitude 53 presents 14 exhibitions, publishes fifty3... a magazine of visual culture, and produces special events, projects and happenings throughout the year.

Latitude 53 takes risks in our programming and encourages individuals with open minds to experience the work presented for the artistic value and the original experience. We create opportunities for artists and audiences to encounter artistic exchanges in an open space. You may experience and engage with art that makes you think.

By providing a non-coercive environment to ensure the freedom of the artist and to give audiences and the public access to new forms of expression Latitude 53 supports the research and development of innovative and emerging artistic practices and concepts and actively encourages experimentation by artists through diverse programming.

LATITUDE 53

10248 - 106 STREET
EDMONTON, ALBERTA, T5J 1H5
PHONE: 780.423.5353
EMAIL: INFO@LATITUDE53.ORG

WWW.LATITUDE53.ORG/VISUALEYEZ/2007

During Visualeyez, Latitude 53 will open each day at 11 a.m.



LATITUDE 53
CONTEMPORARY VISUAL CULTURE

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ARTIST



You say party! We say drive!

Vancouver dance-punkers are lean, mean touring machines

YOU SAY PARTY! WE SAY DIE!

With Frosted Tipz. Thu, May 24, 7 pm (all-ages) Tickets at Ticketmaster

WAKE UP. DISCUSS NEXT BIG SHOW. Play next big show. Record an album. Sleep a little. Repeat for... hmmm, let's say a year?

Not everyone's willing to give up that favorite spot on the couch in exchange for the fast-paced, nomadic lifestyle of a touring rock band, but for the Vancouver-based dance-punk outfit You Say Party! We Say Die!, it's simply a part of the job description. Over the past few months alone, the quintet has shared the stage with Malajube and DJ Champion on the *Exclaim!* Spring Fling tour, been signed to Paper Bag Records and filmed a music video in Prague—oh, and did I mention that they've also written, recorded and prepared a tour in support of their latest album, *Lose All Time*?

"We get exhausted," says workaholic vocalist Becky Ninkovic, "but we all agree that this is what we want to be doing

right now. Even if we get exhausted, it's what we want to do with our life. It really has been exciting. There's just been a lot of time on the road, a lot of touring, a lot of really fun shows and a lot of keeping busy."

"This is what we want to be doing right now."

BECKY NINKOVIC

"Keeping busy" is an understatement. According to Ninkovic, somehow, amidst all the city-hopping the band did last year, they devoted every spare moment to writing *Lose All Time*. Their goal was to keep the album as open and accessible as possible—no easy task, given their manic lifestyle and the time constraints they were operating under.

"The title reflects how we've been on the road and the concept

of losing track of time," Ninkovic says. "I think I was trying to capture the feel of where I was at and what I was feeling, like in 'Five Year Plan.' It's definitely not a concept album; every song deals with different topics. But in certain areas of the album, we do deal with that space of time when we were on the road."

What's next for YSP!WSD!? Well... more nonstop touring—three months of it, in fact. And Ninkovic thinks the road is starting to have an inevitable effect on their music. "We felt it happening on *Lose All Time*," she says. "We have songs that are faster, we have songs that are heavier and some that are still dancey. I guess we're also just trying to become better at what we do, and write more songs that we really love to play night after night. The more that we can enjoy our songs, the more the audience will enjoy our songs. The more you can pull people into that hemisphere with you, then you've done a good job."

AMANDA ASH

Joy multiplication

New Order finds a voice on *Low-Life*

NEW ORDER

Low-Life
Produced by: New Order
Released: 13 May, 1985
Studios: Jam
Britannia Row, London
Factory #FACT 180

100LPs
LECH LINKIEL

ALBUM 80 OF 100

IN THE HEYDAY OF POST-PUNK during the late '70s and early '80s, few bands were hyped as feverishly as Manchester's Joy Division. On the albums *Unknown Pleasures* (1979) and *Closer* (1980), and the later singles "Atmosphere" and "Love Will Tear Us Apart," guitarist Bernard Sumner, bassist Peter Hook, drummer Stephen Morris, and vocalist Ian Curtis fashioned music that got under the skin of a generation like shards of broken glass.

After Ian Curtis hanged himself in May 1980, it didn't take long for the remaining band members to record new material. They'd decided earlier on that should Joy Division for some reason lose a member, the others would continue making music together—although a new kind of music, under a new name. "New Order" was the suggestion of the band's manager, Rob Gretton, who'd encountered the phrase in a newspaper article about "the people's New Order of Kampuchea."

For a while, Morris was the lead vocalist, but soon, Barney Sumner—or Bernard Albrecht, as he was known at the time—took over the position behind the mic. Simultaneously, Steve's girlfriend Gillian

Gilbert, who'd once joined Joy Division onstage as a back-up guitarist, was recruited as keyboardist for the new incarnation of the band.

THIEVES LIKE US

The first single released by New Order contained the last two echoes of Curtis' contribution as a composer, "Ceremony," and "In a Lonely Place." It wasn't until their first album, *Movement*, that New Order started to forge a new musical path for themselves. Though the album sounds somewhat dated and vague today, the band was doing some adventurous, forward-thinking experiments with synthesizers, drum machines, and melodics.

Their second album, *Power, Corruption & Lies*, featured better-developed melodies and arrangements. But it was the accompanying 12-inch single, "Blue Monday" (a track not included on the UK editions of the album), that firmly established New Order as one of the great pop bands of the '80s.

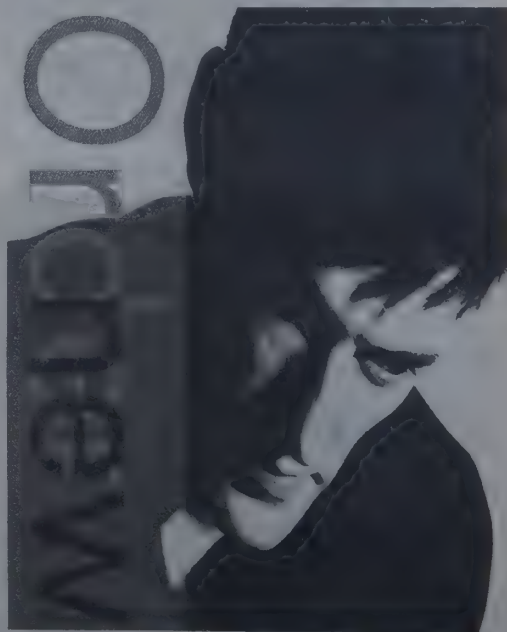
Generally considered the best-selling 12-inch single of all time, "Blue Monday" combined an accessible melody with an engaging, technological beat in a manner few other artists had attempted. It's a record-

ing that perfectly fused what used to be called dance music with what used to be called rock music. Neil Tennant and Chris Lowe of the Pet Shop Boys almost gave up making music upon hearing "Blue Monday," claiming it perfectly summarized everything they ever sought to express.

THE PERFECT KISS

"Blue Monday" was followed by one of New Order's most successful albums, *Low-Life* (1985)—perhaps the only album by this notorious singles band that actually works from start to finish. The tracks all follow the same basic recipe, gradually increasing in intensity until the listening is practically drowning in sound. Hook's distinctive baritone bass reaches new levels here. Gilbert's sequencers rush through Steven Morris' dance beats, and Sumner's guitars as sharp as his vocals are shaky.

From the opening "Love Vagantes," a New Wave track structured as a country song with a surprising twist, through the instrumental "Elegia," which connects "Low-Life" with David Bowie's *Low*, to the melancholy "Face Up," which closes the album, there's a sense of euphoria which never really surfaces on *Technique*, the 1989 album that came closest to matching *Low-Life*'s commercial success.



If you value emotional strength over chart appeal, your choice is clear.

Complements
New Order, *Power, Corruption & Lies*

(1983, Factory #FACT 75)
The Beloved, *Happiness* (1990, WEA #WX 299)
Monaco, *Music for Pleasure* (1997, Polydor #537 242)

May is Foot Health Awareness Month

To keep your feet healthy, see a podiatrist on a regular basis.



www.albertapodiatry.com

**FURGESON'S
HAVE MOVED**
1444 - 118 AVE
455-6303



■ This is the only New Order album package to feature images of the band members.

■ The album version of "Elegia" is in fact an edit; the original version is 17 and a half minutes long. n Crank the volume way up between "The Perfect Kiss" and "This Time of Night" and you'll

hear a voice say, "I'm one of the few people who lives what's called a low life."

■ The extremely expensive original edition of "Blue Monday," an iconic cult item nowadays, plays a crucial role in the romantic zombie flick *Shaun of the Dead*, to devastating effect.

cd reviews



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PICK
OF THE
WEEK

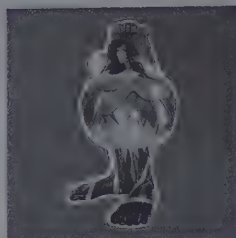
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northcountryfair.ab.ca



Volta
Björk
(Elektra)
★★★★☆

VOLTA, BJÖRK'S NEW DISC, IS NOT likely to be as enthusiastically embraced as *Debut*, *Homogenic* or *Post*, but it's a hell of a lot more listenable and fun than anything the Icelandic eccentric has done in years.

She's rocking hip-hop jams here—and she's even brought Timbaland along for the ride—but Björk's still running the show, which means you're not likely to hear any of this weirdness flowing out of car stereos this summer. She brings the crazy out of Timbaland on the explosive album kickoff "Earth Intruders" and he delivers an explosive punch (quite literally) on the album's best track, "Innocence." Long-time production collaborator Mark Bell is back as well with beats for the lovely "I See Who You Are" and the trippy "Vertebrae by Vertebrae." The col-



Send Away the Tigers
Manic Street Preachers
(Columbia/Sony BMG)
★★★★☆

laborations with Antony (of Antony and The Johnsons) are so beautiful they sound like a musical pairing that was fated to happen. Those who bought Björk's last couple of albums just to be completists (and never listened to them again) will be glad to groove again, while fans of her more abstract vocal experiments will be ones leaving disappointed this time out. It's an album that probably won't make anyone completely happy, but it's undeniably exciting to hear her playing around with these broken, blown-up beats.

PROSPER PRODANUJUK

Send Away the Tigers
Manic Street Preachers
(Columbia/Sony BMG)
★★★★☆

THERE'S PLENTY OF IRONY IN THE FACT that the band that once sang "I laughed when Lennon got shot" has chosen to end their latest album with a



cover of "Working Class Hero." But consistency has never ever been the Manic Street Preachers' strong suit, and *Send Away the Tigers* is a rocking jumble of musical (not to mention hypographical) references to their previous albums, with at least two tracks sounding embarrassingly similar to "A Design for Life."

At the same time, this album is ultimately more of an exposé of revolutionary rhetoric's lost ideals than a descent into nostalgia—the line "Oh good God, I feel like a liberal" (in the European sense of the term, i.e., more right than left) is probably the Welsh trio's most honest exhortation in quite some time. The band sounds tighter here than on their previous two albums, but compared to last year's solo debut from vocalist/guitarist James Dean Bradfield, it's a bleak effort.

LECH LINKEL

The Boy With No Name
Travis
(Independence/Epic/Sony BMG)
★★★★☆

IT SEEMS ALMOST SURREAL NOWADAYS to think that Travis' first album was an attempt to emulate Oasis. If anything, Travis were the very antithesis of brash, arrogant '90s Britpop: agreeable, demure, and defiantly unspectacular. Not to mention Scottish, and far too late to latch onto the Brit bandwagon.

Instead they turned out to be the precursors of what followed, a time when Britain lacked a strong, new, exportable pop sound, but produced more than its fair share of sensitive, sensible artists of little substance, from Coldplay to James Blunt, who set themselves apart from the more aggressively hyped bands on the scene (and frequently outsold them).

Oasis turned into washed-up has-beens less than a decade after their debut, but Travis still appear to be in the initial stages of their career, presenting traditional, well-crafted songs with care and warmth. And while they don't make a particularly lasting impression, their stability and their command of their craft are easy to respect.

LECH LINKEL



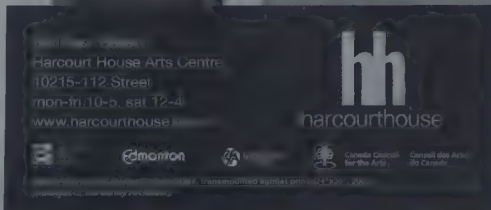
Toni Latour
The Drag King
Project

Shane Golby
Take

May 17-June 16

Opening reception
May 17, 7 pm

Toni Latour
artist talk at 7:15 pm



SEE Magazine's
12th Annual Readers Poll

Watch for Our
May 31st Edition
to See Who Came
Out On Top

listings

PHONE: 430-9003 FAX: 432-1102 EMAIL: info@see.greatwest.ca DEADLINE: FRIDAY 5 PM

COMING

MAY 17 — My Chemical Romance, The Bled
Revel Place
MAY 17 — Z-Trip Starlite Room
MAY 17-20 — Tony Rock, The Comic Strip
MAY 18 — Chad Van Gaden Winspear Centre
MAY 18 — Feist, Harlem Gospel Choir Winspear Centre
MAY 18 — Masta Killa (of the Wu Tang Clan) Starlite Room
MAY 22 — Drowning Pool, State of Shock Jet Nightclub
MAY 23 — The Killers Revel Place
MAY 24 — You Say Party! We Say Die! Starlite Room
MAY 25 — Delirious? Rebecca St. James, Vicky Beeching Revel Place
MAY 25 — Kinnie Star Starlite Room
MAY 25 — Luciana Gail, The Gofaring, Stolen Babies, In This Moment Dinwiddie Lounge
MAY 25 — Sam Roberts, Beaudin Sounddash Kinsmen Fair Grounds, St. Albert
MAY 25 — The Reason, The Junction Velvet Underground
MAY 26 — Dinosaur Jr. Starlite Room
MAY 27 — Protest the Hero, All that Remains, Bless the Fall, The Holly Springs Disaster, Threat Signal, Beaudin Sounddash
MAY 27 — BabyMac Revel Place
MAY 30 — The Dandy Warhols Edmonton Event Centre
MAY 31 — Marianne Faithfull Winspear Centre
JUN 1 — Frog Eyes w/ The Himalayan Bear & guests Velvet Underground
JUN 1 — Cancer Bats, Bleeding Through the End, Risky Business, Avenue Skatepark
JUN 2 — The Police, Sloan, Fiction Plane Commonwealth Stadium
JUN 3 — Cardiff w/ Wednesday Night Heroes New City Suburbs
JUN 8 — Andre Philippe Gagnon Winspear Centre
JUN 9 — Choke (live show), Ghosts of Modern Mom Starlite Room
JUN 9 — Eartha Kitt w/ ESO Winspear Centre
JUN 10 — Strata Eastman Events Centre
JUN 12 — Gwen Stefani, Lady Sovereign, Alton Revel Place
JUN 14 — Russell Peters Jubilee Auditorium
JUN 14-16 — Charlie Murphy The Comic Strip
JUN 15 — In Flight Stage, Young Galaxy Velvet Underground
JUN 15 — Lucinda Williams, Kelly Joe Phelps Jubilee Auditorium
JUN 18 — Orianon Show Conference Centre
JUN 19 & 20 — Faith Hill, Tim McGraw Revel Place
JUN 22-24 — Edmonton Charlie Maurice Lovell Park
JUN 22-JUL 1 — Edmonton International Jazz Festival, Madeline Peyroux www.edmonton-jazz.com
JUN 22-JUL 4 — The Works Art & Design Festival Downtown
JUN 23 — Current Swell City Media Club
JUN 23 — Willie Nelson Revel Place
JUN 24 — Roger Waters "Dark Side of the Moon" Revel Place
JUN 23 & 24 — Social Code Starlite Room
JUN 25 — Champion, Mike Rahn Starlite Room
JUN 26 — Madeline Peyroux Winspear Centre
JUN 26 — Destroyer, Hyeastasis, Ohlajou Starlite Room
JUN 30 — Coe Winspear Jubilee Auditorium
JUN 30 — The White Stripes Show Conference Centre
JUL 1 — Kaskadee Klub Ultralounge
JUL 1 — Tony Bennett Jubilee Auditorium
JUL 5 — Yana Varied Tour Kittilich Engage, Pennywise, Chiodos, Cohed & Cambrino, Tiger Army, Red Jumpsuit Apparatus, Arberlin Northlands Park
JUL 6-15 — Street Performers Festival Churchill Square
JUL 9 — Joan Armstrong Winspear Centre
JUL 11 — The Moody Blues Jubilee Auditorium
JUL 12-15 — Montreal Notion Music & Arts Festival Bent River Ranch, Drayton Valley
JUL 13 — Ice Cube Edmonton Event Centre



CARMEN UNZIPPED Mezzo-soprano Jean Stillwell and pianist Patti Loach perform from a Bizet inspired cabaret at The Metro (10250-106 St.), May 19.

LIVE MUSIC

ALTERNATIVE

AVENUE SKATEPARK 9030-118 Ave. — Sat The Joe Javak, Shorty, Mrs. Missile, Flora
BLACK DOGS 10425-82 Ave., 439-1082 — Sat The Divorces
BLACKSPOT CAFE 15120A Stony Plain Rd., 481-7768 — Fri Midnight Molotov, Divine, guests
NEW CITY 10081 Jasper Ave., Palladium Building, 429-CLUB — Sun Das Oontz, Wed Gutter Demons, Roygan Cowboys, Jukebox Shock
RENDEZVOUS 10108-149 St., 444-1822
STARLITE ROOM 10030-102 St. 428-1099 — Thu Z-Trip, Degree, Agent Orange, Echo, Shortland, Sweetz, Fri Masta Killah of the Wu Tang Clan, Unlike Sam, J.Soul, Pollic Live, Emcee E, Touch, Dough Low Rock, Nato, Sun Tuffhouse w/ Gee Wonder, Paddy Jones, Peep Come, Contraband, DJ Reno, Mr. Meeks, and guests
THE ONE ON WHYTE 10544 Whyte Ave. 437-7699 — Thu Rake, Late Slip; Fri-Sat Connors Road, Sun Mourning Wood
VELVET UNDERGROUND 10030-102 St. 428-7827 — Thursdays NWLM w/ DJ Nik 7, featuring Lita, Run Runner & guest, Fri Carpenter, DeVonder, 40 Thieves, Sat Uncut C.U.P.I.D.S. & guests; Tuesdays Shakedown w/ DJ Generic and DJ Frederick; Wednesdays Panic w/ the J-Bots
WUNDERBART HOFBRAUHAUS 8120-101 St. 436-2286 — Thu Tippy Agogo, Cashew Butter & Jam w/ d-Ian and Kristan Dell

BLUES & ROOTS

AXIS CAFE 10349 Jasper Ave., 990-0031 — Fri Iva Evangelos, www.axiscafe.ca
BLIND PIG PUB 32 St. Anne St., St. Albert — Sat Shocked, Tuesdays Moosehead Jam w/ Three Blind Pigs, Bruce McHosay, Greg Smith, Sandro Domellari
BLUE CHAIR CAFE 9624-76 Ave., 989-2861 — Thu Andrea Howe w/ Chris Smith; Fri The Coloradinos, Linda McKee, Steve Pineo, Ann Loree, Ralph Boyd Johnson; Wed Showcase
BLUES ON WHYTE 10329-82 Ave. 439-5058 — The Sat J.W. Jones
Sundays The Red Ant: Man-Wed Amos Garrett
CASTLEROCK PUB 570 St. Albert Rd. — Thu-Fri Jay Dunphy and the Religion
DUSTER'S PUB 6402-118 Ave., 474-0997
FRESH START CAFE 484 Riverbend Square, 433-9623 — Fri Prairie Cats, Sat Marly & Lil
HILLTOP PUB 8220-106 Ave., 490-7359
HULBERT'S 7601-115 St. 436-1161 — Fri Slowburn Wednesday's Wobbly Wednesday w/ DJ Frederick, Info: www.hulberts.ca
LB'S PUB 111-23 Akins Dr., St. Albert, 460-9100 — Fri & Sat Live bands
OVERDRIVE NEIGHBORHOOD PUB 6104-104 St., 988-5457 — Fri The Fabulous Canola Tones
SECOND CUP Gateway Plaza, 10310-34 Ave., 485-3100 — Mondays live music

STEEPS TEAHOUSE 12411 Stony Plain Rd. — Fri Erin Holston
QUEEN ALEXANDRA HALL 10425 University Ave. — Sat Dr. Blu, The MGB's, The Mad Dog Blues Band, presented by the Edmonton Blues Society
WHISTLESTOP LOUNGE 12416-132 Ave. 451-5506
XWRECKS 10143-50 St. 466-8069

JAZZ

FOUR ROOMS 137 Edm City Centre East, 426-4767 — Thu-Sat Mark Segger
JEFFREYS CAFE & WINE BAR 9640-142 St., 451-8690 — Fri Thom Bennet Trio
JULIAN'S PIANO BAR Chateau Louis, 11727 Kingsway Ave., 452-7770
THE IVORY CLUB & EBONY LOUNGE 2940 Calgary Tr. South, 465-6800 — Dueling piano shows every Thu 8 pm, Fri & Sat 9 pm into theivoryclub.com
TOUCH OF CLASS LOUNGE Chateau Louis, 11727 Kingsway Ave., 452-7770
YARBIRD SUITE 10203-86 Ave. 432-0428 — Fri-Sat Chris Andrew-Christine Jensen Group
ZENARI'S Main floor, Manulife Place, 10180-101 St.

POP & ROCK

BACKDRAUGHT PUB 8307-99 St., 430-9200 — Fri The Fire Seeds, The Fabulous BeeFeeders, Lazy Haze; Sat The Uncas, The Fabulous BeeFeeders, The McGowan Family Band
CASINO EDMONTON 7055 Argyle Rd., 463-9467 — Fri & Sat Colleen Rae and Cornerstone
CASINO YELLOWHEAD 12464-153 St., 424-9467 — Fri & Sat Canyon County
JEKYLL & HYDE 10610-100 Ave., 426-5381 — Every Fri & Sat Headwind
JET NIGHTCLUB & SPORTS LOUNGE 9221-34 Ave. — Every Fri & Sat Bonifide
HOOIGANG PUB 10704-124 St., 452-1168 — Sat Pacific Distraction
METRO BILLIARDS 10230-106 St., 990-0704 — Sat Carmen Unzipped w/ Jean Stillwell & Patti Loach
ON THE ROCKS 11740 Jasper Ave. — Fri-Sun Rottapion
THE DOCKS Londonderry Mall, 476-DOCK — Saturdays live bands

PUB MUSIC

ATLANTIC TRAP & GILL 7704-104 St., 432-4611
O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766 — Saturdays Chris Wynters & Scott Peters; Tuesdays Celtic Jam w/ Shannon Johnson & Irish dancers
ROSE & CROWN PUB 10235-101 St., 426-7827 — Fridays & Saturdays Lyle Hobbs
SHERLOCK HOLMES Bourbon St. WEM, 444-1752 — Live music Mon-Sat
SHERLOCK HOLMES Capilano Mall, 463-7788 — Live music Mon-Sat
SHERLOCK HOLMES Downtown, 10012-101A Ave., 426-7784 — Live music Mon-Sat

EIGHT DAYS A WEEK

PICK OF THE WEEK



NATIONAL FAIR TRADE WEEK FAIR TRANSALTA ARTS BARN

Dozens of artisans, nonprofit orgs, and ethical independent businesses gather to increase awareness about the Fair Trade movement. The afternoon includes film screenings of *Black Gold*, *Maquilapolis*, and *Workingman's Death*, plus a spread of Eritrean food. Admission by donation May 19, noon-6 pm. (10330-84 Ave.)

THE DRAG KING PROJECT HARCOURT HOUSE

Toni Labour's multimedia exploration of gender and sexual identity opens today, along with *Little Men*, a collection of works inspired by the gay marriage debates. (10215-112 St.)

MASTA KILLAH STARLITE ROOM

Mastia of the Wu-Tang Clan graces the Starlite stage with a horde of eager followers, including Pollic Live, Emcee E, Unlike Sam, J. Soul, and Nato. (10030-102 St.)

CARMEN UNZIPPED THE METRO

Mezzo-soprano Jean Stillwell and pianist Patti Loach provide an intoxicating cabaret performance, featuring selections from Bizet's masterpiece. (10250-106 St.)

TONY ROCK THE COMIC STRIP

Another brush with celebrity at WEM as Chris Rock's baby bro prods laughs from the E-town crowd while dodging throngs of Christmas movie extras. (Bourbon St., WEM)

IMAGINE THE SOUND METRO CINEMA

A documentary tribute to the group of celebrated jazz artists who helped form the avant-garde jazz of the 1960s. (Zaidler Hall, Citadel Complex)

FROM CRADLE TO STAGE WALTERDALE THEATRE

Three original one-act plays, including *Traveling Nude* by Phil Kreisel, *Perdu* by Katherine Keller, and *Pieces* by Kirsten Findlay. Runs until May 26. (10322-83 Ave.)

DUALCITY KASBAR

The Raving Poets present a night of poetry, music and video to raise funds for Cortex, a multidisciplinary event during Edmonton's Poetry Fest. (basement, 10444-82 Ave.)

JESUS CAMP ZEIDLER HALL

Global Views presents the controversial documentary that delves into the movement to recruit children as active soldiers in "God's army" and America's political future. (Citadel Complex)

TICKETS LEGEND

ARD - Arden Theatre, 5 St. Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardentheatre.com • CIT - Citadel Theatre, 9828-101A Ave., 425-1820, 1-888-425-1820, citadeltheatre.com • HOR - Horizon Stage, 315 Jespersen Ave., Spruce Grove, 962-8995, horizonstage.com • TIX - Tix on the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, tixonthesquare.ca • TM - Ticket Master, 451-8000, ticketmaster.ca

GIGS AT A GLANCE

THURSDAY 17

STARLINE ROOM — 2-trip, Degree, Agent Orange, Echo, Shortround, Sweats, The ONE ON WHITE — **Italy**, Late Shift, VELVET UNDERGROUND — **WJON** w/ DJ Nik 7 featuring Life, Run Runner & guest.
BRUNHAUS — Topy Agogo, 4 men and Kristen Dill, BLUE CHAIR CAFE — Andrea House w/ Chris Smith, BLUES ON WHITE — J.W. Jones, CATERPOCK PUB — Jay Dunphy and the Religions, FOUR ROOMS — Mark Sagger.

FRIDAY 18

BLACKPOT CAFE — Midnight Makoto, Divine, guests; STARLINE ROOM — Meats Kitchen of the Wu Yang Clan, Uncle Sam, L.S.O., Public Line, Enema E, Teach, Dough Low Rock, Noto; THE ONE ON WHITE — Cannors Road, VELVET UNDERGROUND — Carpenter, DeVander, 40 Thieves, AXIS CAFE — Lisa Evangelos, BLUE MARK CAFE — The Colganians, Linda Molloy, Steve Pines, Ann Lane, Ralph Boyd Johnson, BLUES ON WHITE — J.W. Jones, CASTLE ROCK PUB — Jay Dunphy and the Religions, FRESH START CAFE — Prance Cate, KILGUS — Sawdust, CASADINE, NEIGHBORHOOD PUB — The Fabulous Concha Tones, STEEPS TEAHOUSE — Erin Holstein, FOUR ROOMS — Mark Sagger, JEFFREY'S CAFE — Thom Barnett, ITO, YARDBIRD SUITE — Chris Andrew-Christine Jensen Group, BACKDRAUGHT PUB — The Five Seeds, The Fabulous Christians, Lazy Haze, CASINO EDMONTON — Colleen Rann and Cornerstone, CASINO YELLOWHEAD — Jason Sillwell & Jaxx, JET NIGHT CLUB — Bonafide, ON THE ROCKS — Rattapass, ROSE & CROWN — Lyle Hobbs.

SATURDAY 19

AVENUE SKATEPARK — The Joe, Janaki, Shortop, Mrs. Missale, Flares, BLACK

DANCE CLUBS

ALTERNATIVE

BACKROOM VOOBA BAR upstairs, 10324-82 Ave., 436-4418 — The Electro Education w/ DJ Lazarbeam, trip hop, dub, lounge, electro & IDM mash-up, drink specials Fri-Fri-Fri-Fri-Fri w/ Phife & friends.
BOOTS 10242-106 St., 423-5014 — Open 7 days/week. Happy Hour: 3 to 8 pm Fri Retro Disco Set Flashback Saturdays w/ DJs Derrick & Manny Michaels, Male Singer, 11 pm.
BUZZY'S NIGHT CLUB 11729 Jasper Ave., 488-7733 — Open Nightly 9-3 am Rotating drag shows in the Stardust Lounge w/ Mz Bianca & Mz Vanity Fair, GoDiva & Donatella NEI in the GoDanna Show, DJ WestCoastBabyladyDaddy Man Amateur Strip Contest w/ Mia Fellow & DJ WestCoastBabyladyTina Free pool & taurment.
**DI Arrowchaser Wed Hungry Day w/ DJ Sassy Sean The Wat Undies contest w/ Mia Fellow & DJ WestCoastBabyladyDaddy Fri Eddy Toothless Dance Party, no cover before 10 pm Sat Night Night (men only) free pool & taurment.
**DI Arrowchaser Wed Hungry Day w/ DJ Sassy Sean The Wat Undies contest w/ Mia Fellow & DJ WestCoastBabyladyDaddy Fri Eddy Toothless Dance Party, no cover before 10 pm Sat Night Night (men only) free pool & taurment.
DANTE'S BISTRO 12329 Shain Road, 486-4448 — Fri-Fri Fridays tell messaging singles party Sat DJ Johnny Sky. Closed Sun. Info: www.dantesbistro.com
DEVIN'S 10307-82 Ave., 437-7489 — Happy****

DOG — The Divorces: THE ONE ON WHITE — Cannors Road; VELVET UNDERGROUND — Urcat CUP.R.D.S. & guests; BUND PG PUB — Shockar; BLUES ON WHITE — J.W. Jones; QUEEN ALEXANDRA HALL — Dr. Blu, The MGB's, The Mad Dog Blues Band; FOUR ROOMS — Mark Sagger; YARDBIRD SUITE — Sat Chris Andrew-Christine Jensen Group; BACKDRAUGHT PUB — The Uncas, The Fabulous Feedbeaters, The McGowan Family Band; CASINO EDMONTON — Colleen Rann and Cornerstone; CASINO YELLOWHEAD — Jason Sillwell & Jaxx, JET NIGHT CLUB — Bonafide, ON THE ROCKS — Rattapass, ROSE & CROWN — Lyle Hobbs.

SUNDAY 20

NEW CITY — Das Ombra; STARLINE ROOM — The House w/ Gas Wunder, Fatty Jones, Peep Games, Contraband, DJ Rima, Mr. Tullius, and guests; THE ONE ON WHITE — Mourning Wood; BLUES ON WHITE — The Red Antz.

MONDAY 21

BLUES ON WHITE — Amos Garrett.

TUESDAY 22

VELVET UNDERGROUND — Shakedown w/ DJ Generic and DJ Frederic; BUND PG PUB — Three Blind Pigs, Bruce MacKay, Greg Smith, Sandra Donnelly; BLUES ON WHITE — Amos Garrett, O'BRYEN — Callie Jam w/ Shannon Johnson & Irish dancers.

WEDNESDAY 23

NEW CITY — Gutter Demons, Raygun Cowboys, Judaback Shady; VELVET UNDERGROUND — Paris w/ the J-Bots; BLUE CHAIR CAFE — Showcases; BLUES ON WHITE — Amos Garrett, HUBBERTS — DJ Frederic.

CLUB — The I Love 80s Fri Bitch Bitch Bitch w/ DJ Derivish, Greg Gray Sat Saturday Sucks w/ Niko Rofsky & Blue Jay Wed Day Wednesdays, 4 original bands.

NIKKI DIAMONDS 8130 Gateway Blvd., downtown, 439-8006 — Wed Punk Night Wednesdays.

ON THE ROCKS 11740 Jasper Ave., 482-4767 — The Soda Thursdays w/ DJ Rajas & Eburne, free beginner lesson 9 pm. Fri DJ Shlimobis Sat DJ Donjon Man Drink the bar dry Karaoke Wed Wednesdays Sun All day happy hour. Hours: Mon-Sun, 11 am - 2 am.

PRISM BAR & GRILL 10324-101 St., 990-0038 — Wed Wings The Sports View. Call for upcoming events.

SAVOY BAR 10401-82 Ave., 438-0373 — Hours: Mon-Sat 4 pm - 2 am.

STARLINE ROOM 10300-102 St., 428-1099 — Live music Thu-Sat. Visit starlineroom.com for info.

TANTIRA MYSTIC EROTICA LOUNGE 10147 Saskatchewan Dr., 434-8699 — Men — Thu & Sun 5 pm - Midnight; Fri & Sat 5 pm - 2 am (Dancing 10 pm - 2 am).

THE BASSMENT INC. 125208-118 Ave., 488-7105 — Hip-hop, R&B, & top 40 music. All ages dance club every Fri & Sat.

THE ATTIC 10407-82 Ave., 433-1969 — Wed Hi-ball Night The Student Nite.

THE ELEPHANT & CASTLE ON WHITE 10314-82 Ave., 439-4545 — Open 7 days a week. Info: www.elephantcastle.com

THE ROOST 8130-104 St., 426-3150 — The Gorgious Hostess Hoosie McDooby, drag kings & queens, amateur strip Sat Thu the month Fri All request dance club w/ DJ Jazzy & rotating shows Sat Always like New Year's Eve, DJ Jazzy opens (new music), DJ Dan downstairs (retro) Sun Flashback Sundays w/ hostesses Miss Bianca, Vanity Fair & guests. Hours: Sun & Thu, 8 pm - 3 am; Fri & Sat, 8 pm - 4 am, closed Mon-Wed. Info: www.thehoostclub.com

TWILIGHT AFTERHOURS 10018-105 St., 990-1972 — Fri 2 am - 7 am Sat 2 am - 8 am.

UNIT HALL Argyle & 99th, 702-0318 — The Hi-ball specials Fri Ladies Night Sat 1 N A Saturdays.

VELVET UNDERGROUND 10300-102 St., 428-7827 — Wed Punk w/ The Boys The NERMS WJON w/ DJ Nik 7. The Best Damn, monthly mashups by Subterranean Sound, free, glitch hop, dubstep, breaks, hip-hop, dancehall, reggae, drum & bass & mashup.

WUNDERBAR HOFBRAUERY 8120 - 101 St., 434-2286 — Tue Hipster Trivia Wed Round One feat. DJ Tanna & Aminder Brown The Alternating jam sessions w/ Topy Agogo Fri & Sat Local Dis & bands Sun DJ Regan & co. w/ trance, dance & rave styles.

Y AFTERHOURS 10028-102 St., (rear entrance) — Fri & Sat, 1 am - 8 am, Fri Foundation Fridays — hard house/garage/breaks w/ Ryan Wade, Steven M, Bree, Dragon, Toronto Set Release Saturdays / house / electro / hard house / techno w/ Liza Morrison, Tony Dench, Donavon, Tryptomene, Brian Doyle, Hector Castro, Kristoff, Tiana 1, Travis Matoson.

TOP 40

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 — Every Thu Hip Hop & open mic Fri Sat Friday Every Sat Dance Hall reggae night by Generation 11 Vex & DJ Poche w/ G-Unit Sound. Open Mon-Sat, 12 noon - 3 am.

BILLIARD CLUB #200, 10505-82 Ave., 432-0335 — Open Mon-Sat.

BUND DUCK 10416-118 Ave., 479-7193 — Wed & Fri DJ Grand Master Rich Carr.

CELU'S IRISH PUB 10338-109 St., 428-5555 — The East Coast Kitchen party Fri Corporate Fridays Sat Big Rock Saturdays.

CLAREVIEW PUB #104, 502 Clareview Rd., 414-1111 — Tue Karaoke Sat Sumo Saturdays.

ELEVATION LOUNGE 10309-81 Ave. (apart), 433-4977 — DJ APlay playing the best of top 40 & retro music all week long Wed Guest bartenders Thu Solo Night, 8 pm NC.

FEVER WED, Phase 3 — Wed Industry Night Global Fridays, Harmon & DJ Kwate Sat Saturday Night Fever w/ Shockar & Cpt. Ron. Info: www.fevernightclub.com

FLUID LOUNGE 10888 Jasper Ave., 429-0700 — Mon Mixer, Wed Rock Party, Thu Girls Night Out, Fri Neon Lights hosted by Connected Entertainment, Sat Gone Gold Mash-up w/ Harmon & DJ Kwate. Info: myspace.com/fluid_lounge

FUNKY BUDDHA 10341-82 Ave. — Tue Cool Latin Tuesdays, dance lessons at 8 pm

GINGUR SKY LOUNGE 11505-118 Ave. — Every Thu Urban Substances Thursdays w/ Urban Substances Sound Crew. Info: www.gingur.com

GLOBE TAP BAR & GRILL 10045-109 St., 426-7111 — Fri & Sat Rock the Globe weekends Wed World Wing Wednesdays Thu Half Price Pub Nite.

H2O SPORTS BAR & LOUNGE 10044-82 Ave., 433-5794 — Tue, Thu, Sat & Sun Karaoke.

IRON HORSE 8101-101 St., 438-1907 — Fri DJ Loose Cannon Sat Urban dance party w/ DJ 420.

KELLY'S 11540 Jasper Ave., 451-8825 — Mon Free Pool Wed & Sun Karaoke Happy Hour 11 am - 7 pm daily.

NIKKI DIAMONDS 8130 Gateway Blvd., downtown, 439-8006 — Fri & Sat DJ w/ Dancing, top 40 & requests.

OVERTIME BROS & TAPOOM 10304-111 St., 423-1643 — The Extreme Thursdays feature cheap drinks & cool music.

PEPPERS 111 Ave. & St. Albert Tr., 451-8022 — Tue Requests w/ Wyld Stallions Wed Wing night Fri & Sat live music.

PUCKER 11845 Wayne Gratzky Dr. S, 471-1231 — Fri Top 40, '90s & rock 'n' roll, ladies specials, cool atmosphere, the newest club on the block.

RACK 'EM BILLIARDS URBAN DANCE LOUNGE 10131-978 Ave., 474-7322 — Fri & Sat house, trance, R&B, beats, DJ Vanna & guests.

RATT BAR 10401-82 Ave., 434-8699 — Men — Thu & Sun 5 pm - Midnight; Fri & Sat 5 pm - 2 am (Dancing 10 pm - 2 am).

RHYTHM & BREWS 490-92 Ave. — Sat Classic Rock Night

ROSARIO'S PUB & KARAOKE CENTRAL 11715-108 Ave., 447-4271 — DJ Sociable Dave all week long.

SEUNA'S 15347 Steep Plain Rd., 481-6444 — Hip hop, reggae, soco, R&B Wed Grooves Wednesday Fri Rupte's Sound Explosions Sat Dancehall Saturdays.

SPORTSWORLD INLINE & ROLLER SKATING DISCO 13710-104 St., 472-6334 — Tue RETRO NIGHT hosted by Shade Fri Top 40 Request w/ a mix of Retro & Disco hosted by Jam Slater.

SHOCK SAT 1-5 pm & 7-9 pm-midnight, top 40 Request w/ a mix of Retro & Disco hosted by Special K. Special for Birthday parties. Info: www.sports-world.com

STOU'S 10368-82 Ave., 437-2293 — Sun House guests Wed Wild Cherry Wednesdays w/ Trivispatch, Resident Funk, Steve Velocity, Fusion.

STONEHOUSE PUB 11025 Jasper Ave., 420-0448 — Fri & Sat DJ Clay.

SUITE 69 8232-103 St., 439-6969 — Wed - Sat 70's & 80's dance music.

THE BANK ULTRA LOUNGE 10745 Jasper Ave., 906-7939 — The Soda Style Thursdays Fri Connected Fridays, local house & international guest DJs.

THE DOCKS Londonbury Mall, 476-DOCK — Fri Red Fridays. Military appreciation night Sat Sports Night Live. Live bands Tue Karaoke.

THE FOX PUB 10125-109 St., 990-0690 — Fri & Sat DJ retro tunes for everyone Sun live local music.

THE FRAT 10320-102 Ave., 428-3733 — Sat Sorority Saturday Tue Karaoke Night.

THE GUILTY MARTINI SOUTH 10338-81 Ave., 433-7183 — Thu Urban Substances Thursdays w/ Invinicible, J-Honey, Shortround & Echo.

Sat Supreme Saturdays w/ Invinicible, Big Sun & DJ Gome. Open Sunday long weekends, Live DJ every night.

THE NEW BURN Phase II VEX, 486-9494 — Thu Urban Substances Fri & Sat Top 40 Sun Industry Sundays.

THE NEW TAPHOUSE 9020 McKinney Ave., St. Albert 438-0860 — Thu DJ Stimulat & Lil' Jord.

THE ONE ON WHITE 10544-82 Ave., 437-7699 — Fri & Sat live bands Sun Hospitality House Party. Hosting all Urban Lounge shows during renovations.

THE PARCHED PARROT 812 Liberton Dr., St. Albert — Thu Planet Idol presents Hit It Thursdays, breaks electro house spun by P1 residents.

THE STANDARD 4107-104 St., 434-0448 — Wed Standard Issue Wednesdays The Limited House, various DJs & events Fri Harmon & B & DJ Kwate. Info: www.the-standard.ca

WEISERS LOUNGE 957 Fir St., Sherwood Park, 464-3939 — Tue Latin Night Fri Classic Rock Sat, 3 pm live music Jam Top, Fri & Sat DJ Dino, large dance floor, top 40.

COUNTRY

COOK COUNTY SALOON 8010-103 St., 432-COOK (2465) — Wed - Sat, 8 pm, Apr - Dec, Thu - Sat Jan - Mar.

COWBOYS COUNTRY SALOON 10180-180 St., 432-1000 — Country/Top 40, dress code in effect, \$5 cover charge.

NEW WEST TAVERN 15025-111 Ave., 489-2511 — Country & honky tonk.

OIL CITY LOUNGE Jasper Ave. & 107 St. — Info: www.alcoholhouse.com

WILD WEST SALOON 1242-20 St., 476-3388 — Wed Free beginners dance lessons 8 - 9:30 pm. Thu Free intermediate dance lessons 7:30 - 9:30 pm.

CONCERTS

ANTHONY FLYNN — May 17, 7:30 pm. McDougall United Church, 10025-101 St. Flynn signs a selection of opera classics to raise funds for his upcoming European outdoor tour. Admission by donation.

BACH, BERNSTEIN & BEAUVOLUERS — May 30, 7:30 pm. All Saints Cathedral, 10035-103 St. An informal concert by Edmonton's finest professional brass musicians featuring the inspiring and energizing music of J.S. Bach and Leonard Bernstein. Tickets \$15/\$12 at TIX or at the door.

COLOGNE NEW PHILHARMONIC CHAMBER ORCHESTRA — May 19, 8 pm. All Saints' Anglican Cathedral. The German chamber ensemble performs selections of Vivaldi, Mozart, and Tchaikovsky. Tickets at TIX or at the door.

DOWN TO THE WOOD — May 24, 8 pm. Acquired Taste Tea Co., 12323-102 Ave. Tickets \$15 w/ Acquired Taste. Info: 414-5041.

FOURWAYS ALIVE WITH PETER NORTH, HONEY-BOY EDWARDS, AND COME ON IN w/ KITCHEN — May 20, 8 pm. Convocation Hall, U of A Campus. Tickets \$25 at TIX or cash only at the door.

JAZZ & REFLECTIONS SERIES — Sundays, until May 20, 3:30-5 pm. Ritchie Union Church, 924-24 Ave. Info: 242-2422.

JEAN STEWELL & PATTI LOACH — May 19, The Metro, 10250-102 St. Mezzo-soprano Stewell and pianist Patti Loach perform songs from their CD, *Cannon Unzipped*. Info: jeanstewell.com

MIKOŁAJ WARSZYŃSKI — June 3, 7 pm. Convocation Hall, U of A Campus. The pianist performs works by Beethoven, Liszt, Chopin, and Szymanowski. Admission by donation, in support of Warszński's studies at Université de Montréal.

POPS IN THE PARK — May 20, 2:30 pm. Heritage Amphitheatre, Havelock Park. An afternoon of music featuring trumpeter Russell Whitehead, plus highlights from South Pacific performed by Myla Southworth, Brenda K. Starr, Yvette Sonogo, and Orville Cameron. Presented by the Cosmopolitan Music Society. Tickets \$15 at TIX or at the theatre.

RAGA MALA MUSIC SOCIETY — May 19, 7:30 pm. Royal Alberta Museum, 12844-102 Ave. Featuring R. Ganes and R. Kumaras (violin), B. Svaranam (mridangam), and N. Gunuprasad (ghatam). Tickets at mercha.com or at the door.

SEAN STRINGS COMPETITION — May 17-18, Nuttall Hall, MacEwan downtown campus, 10050 Macdonald Dr. Live competitions May 17 pm - 12 pm, 12 pm - 4:30 pm. May 18 9 am - 12 pm, 12 pm - 4:30 pm.

OPEN STAGE THURSDAY

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 — Every Thu Hip Hop & open mic.

BACKDRAUGHT PUB 8307-99 St., 430-9200 — Open mic at 9 pm, everyone welcome.

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SUBURBAN 1000 1000

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BUND PIG PUB 32 St. Anne St., St. Albert — New
open stage, 9 pm - 1 am.
DUSTER PUB 6402-118 Ave., 474-5554 or 479-
0997 — Jam session 9 pm, hosted by Brian
Pfeiffer.
EDDIE SHORTS 10713-124 St., 453-3663 — Open
9 pm.
J & B BAR 4003-104 St., 433-4403 — Open Stage
8:30 pm, hosted by The Shameless Punks.
NAKED CYBER CAFE & ESPRESSO BAR 10354
Jasper Ave., 425-9730 — Open stage 8 pm,
bring your own instruments, poetry, etc.
NORTH GLENORA COMMUNITY LEAGUE 13525-
1094 Ave., — Jam session 7 pm, hosted by the
Wild Rose Old Time Fiddlers Association. Info:
Ray @ 451-5997.
ORLANDO'S RESTAURANT & LOUNGE 15163-
121 St., 457-1649 — Open jam, hosted by
Killer Cowboys, 9 pm - 2 am.
THE BUND DUCK 10416-118 Ave., 479-7193 —
Open stage hosted by Loren Burnicki, 9:30 pm
- close.

FRIDAY

GOBBLE GOBBLE 12831 Fort Rd., — 8 pm - 1 am,
by Jay.
NORWOD LEGION 11150-82 St., — Last Fri of
the month (except July & Aug), 7:30 pm, hosted
by the Uptown Folk Club.

SATURDAY

BLUES ON WHITE 10329-82 Ave., 439-5058 —
Blues jam 3 - 8:30 pm.
CASTLEROCK PUB 570 St. Albert Rd., 458-8766 —
Showcase open stage hosted by Simon Bennett
and the Castle Rockers, 3-8 pm.
CHIMMY'S 8318-144 Ave., 478-1770 — Open
stage jams 3 - 7 pm.
CORONA COFFEE STATION Jasper Ave. & 108 St.,
448-1051 — 3rd Sat every month, Arts &
Poetry night. Musicians, visual artists, spoken
word, poets and dancers welcome. Info:
eshoni_b@hotmail.com.
JASPER PLACE HOTEL 15303 Stony Plain Rd., 489-
1906 — Open Stage, 3 - 6 pm.
MORRAN'S TIKI CAFE 10118-79 St. — 7 pm -
10 pm, hosted by Tammy. Info: www.morran-
gostekies.com.
NEW WEST TAVERN 111 Ave. & 151 St. —
Afternoon jam session at 3 pm.
OVERDRIVE NEIGHBOORHOOD PUB 6104-104 St.,
988-5457 — 9 pm, hosted by Jennie Joy.
ROSE'S 10315-124 St., 482-1600 — Sat, hosted
by the Worthington Thomas Band.
THE DRUID 11606 Jasper Ave., 454-9928 — 2 pm
- 6 pm. All ages open mic.

SUNDAY

CASTLEROCK PUB 570 St. Albert Rd., 458-8766 —
Open jam hosted by Dave Barry and Gator.
EDDIE SHORTS 10713-124 St., 453-3668 — Live
jam hosted by Rob Taylor, 9 pm. Instruments
provided.
NEWCASTLE PUB & GRILL 6108-90 Ave., 490-
1999 — Open stage w/ Willie James &
Crowd, 3 pm - 6 pm.
NIKKI DIAMONDS 8130 Gateway Blvd., 439-8006
— Open Jam w/ Mike.
O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766
— Open Stage hosted by Joe Bird, 9 pm.
TEDDY'S LOUNGE & EATERY 11361 Jasper Ave.,
488-0984 — Open mic, 9:30 pm.

MONDAY

HULBERT'S 7601-115 St., 436-1161 — 7-10 pm,
hosted by Rhea March.
KINGSWAY LEGION 10425 Kingsway — 7 pm,
Capital City Jammers.
LB'S PUB 23 Alton Dr., St. Albert, 460-9100 —
Mon Open stage w/ LB's house band.
PLEASANTVIEW HALL 10860-57 Ave. — 7 pm,
Acoustic Instrumental old time fiddle jam hosted
by the Wild Rose Old Time Fiddlers Society.
Info: Willy @ 474-5270.
THE IVORY CUP 2940 Calgary Trail, 465-6800 —
Open Stage w/ Myra Vinko, 8 pm.

TUESDAY

BUND PIG PUB St. Albert — Moosehead Jam w/
Three Blind Pigs: Bruce Mohocsky, Greg Smith,
Sandra Dominielli, 9 pm - midnight.
CASTLEROCK PUB 570 St. Albert Rd., 458-8766 —
Moosehead Freeway Jam, 8:30 pm, hosted by
Mark Ammer, Dale Collins & Noel Mackenzie.
Weekly featured guests.
LEGENDS PUB 6104-172 St., 481-2786 — Open
jam night.
SECOND CUP Churchill Square — 7:30 pm hosted
by Ron Taylor.
THE DRUID 11606 Jasper Ave., 454-9928 — Chris
Winters hosts open stage at 9 pm.
YARDROD SUITE 10203-86 Ave., 432-0428 —
Jam sessions 9 pm.

WEDNESDAY

ATLANTIC TRAP & GILL 7704-104 St., 432-4611

— Open mic 8 pm, hosted by Duff.
BUDS LOUNGE Grandin Plaza, St. Albert, 458-
3826 — Acoustic jam 8 pm.
CAFE BRIT 1-20 McLeod Ave., Spruce Grove —
Every Wed, 7-9 pm. Hosted by Paul LePage.
EDDIE SHORTS 10713-124 St., 453-3663 — Rock
w/ roll open jam w/ Kenny.
HOOIGANZ PUB 10704-124 St., 452-1168 —
Hosted by Rockn Roll Kenny.
LITTLE FLOWER OPEN STAGE Fiddler's Rock,
8906-99 St. — 8 pm, Hosted by Brian Gregg
\$2 cover, doors 7:30 pm. Info: www.little-
flower.ca or 429-3624.
PLEASANTVIEW HALL 10860-57 Ave. — Bluegrass
jam session 7:30 pm, hosted by the Northern
Bluegrass Circle Music Society. Info: 434-5997.
RIVERSIDE BAR & GRILL 367 St. Albert Rd., 460-
1122 — Wednesday Night Live, hosted by
Barbara May with Jeff Neeser, James Winters,
Wendy DeHos, and the Tumbling Dice. Open to
comedians, musicians & bands. Sound check
7:30 pm, show 8:10 pm.
SNEAKY PETE'S BAR 12315-118 Ave., 451-7770 — Open jam 8:30 pm - midnight.
THE LOCKER ROOM 10209-100 Ave. — Open
Stage for comedians & musicians.
THE NEW TAPHOUSE 300 McKinnay Ave., St.
Albert, 458-0860 — Jam session 9 pm, hosted
by Danny Floyd.

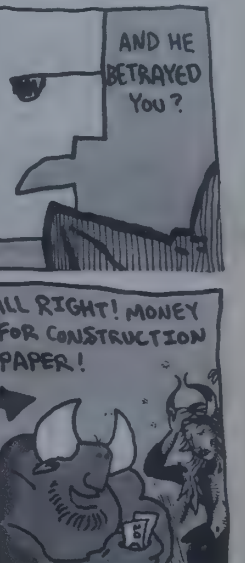
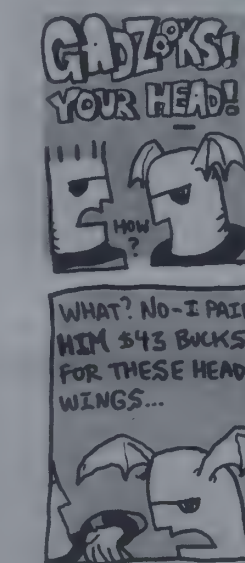
KARAOKE

ALBERT'S 9208-34 Ave. — Tue, 9 pm, Prosound
Productions.
B-STREET BAR 11818-111 Ave., 414-0545 —
Wed - Sun w/ Brad Scott.
BILLY BOB'S SPORTS BAR Continental Inn, 16625
Stony Pl. Rd., 484-7751 — Wed 8-midnight,
Thu-Sat 9:30-1:30 w/ Right Said Ed.
BUND PIG 32 St. Anne St., St. Albert 418-6332 —
Karaoke every Wed & Sat.
BLUE QUILL 326 Saddleback Rd., 434-3124 — Fri
& Sat.
BO-DIDDY'S PUB & GRILL 4274-137 Ave., 476-
1918 or 377-0219 — Thu w/ Mr.
Entertainment.
BO-DIDDY'S PUB & GRILL SOUTH 23 Ave. & 66
St., Millwoods Centre — Thu, 9:30 pm w/ Mr.
Entertainment.
BORDERLINE PUB 3226-82 St., 462-1888 — Thu -
Sat, 9:30 pm - 1:30 am.
BOSTON PIZZA BEVERLY 3303-118 Ave. — Sat, 9
pm - 1 am w/ Mr. Entertainment.
BOSTON PIZZA NAIT 11115 Princess Elizabeth
Ave. — Wed, 9 pm w/ Mr. Entertainment.
BROTHERS PUB 101100 Granada Blvd. Shind Park
— Sun, 9:30 pm - 1:30 am.
BUD'S LOUNGE Capilano Mall, 98 Ave. & 50 St.
— Fri & Sat, 9 pm - 1:30 am w/ Mr.
Entertainment.
BUD'S LOUNGE Londonderry 66 St. & 137 Ave. —
Fri, 9 pm w/ Mr. Entertainment.
CASTLEDOWN PUB 14753-100 St. — Tue, 9 pm
- 1 am, w/ Off-Kay Entertainment.
CASTLEROCK PUB 570 St. Albert Rd. — Wed, 9
pm-2 am. All Fired Up karaoke.
CHIMMY'S 8318-144 Ave., 478-1770 — Thu, Fri
& Sat 9:30 pm - 1:30 am. Duke Boyz
Entertainment w/ Jimmy.
CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd.
— Tue, 9 pm, w/ Sonia/Prosound Productions.
Every Tue Until June 12 5500 grand prize
karaoke superstar contest. Info: call Lisa or Kelly,
462-6565.
CHROME LOUNGE 104, 550 Clareview Rd., 414-
1111 — Thu, 10 pm - 2 am. Duke Boyz
Entertainment w/ Phil.
CLIFF'S PUB & PANTRY 8214-175 St., 487-8887
— Sat & Sun w/ Hosted by Krista, Liquid
Entertainment.
COUSEUM INN Wayne Gratzky Dr. — Wed, 9 pm
- 1 am.
DOC'S LOUNGE 15203 Stony Plain Rd., 486-1100
— Wed, Fri & Sat, 9:30 - 1:30 am.
DOYLE'S PUB 2619-151 Ave., 473-1961 — Fri &
Sat, 9:30 pm.
ECCO PUB 9605-66 Ave. — Mon, 9 pm w/
Sonia/Prosound Productions.
ELEMENT LOUNGE 10807-106 Ave. 420-1530 —
Wed, 9 pm.
FOX PUB 10125-109 St. 990-0680 — Tue, 9 pm.
Drink specials all night.
FRANKO'S PUB 6627-177 St. 426-1997 — Wed,
Sat & Sun, 10 pm - 2 am. Hosted by Del &
Ayla.
FRANKLIN'S PARK LOUNGE 2016 Sherwood Dr.
Shind Park — Fri & Sat, 10 pm - 2 am.
FUNKY BUDDHA 10341-82 Ave. — Sun, 9:30 pm,
w/ Mr. Entertainment.
H2O SPORTS BAR & LOUNGE 10044-82 Ave.,
433-5794 — Tue, Thu, Sat & Sun.
HAWKEYE'S TOO 10044-102 St. 101-2324 — Fri,
8 pm - 12 am, w/ Del Trulin - Hot Karaoke
Prod.
HILLTOP PUB 8220-106 Ave., 490-7359 — Wed,
9:30 pm.
HILLVIEW PUB 311 Woodvale Rd. W., Millwoods,
462-0468 — Fri, 9 pm - 1 am w/ Mr.
Entertainment.
HOLIDAY INN 4520-76 Ave. — Thu, 8:30 pm,
w/ Prosound Productions.
HOOIGANZ PUB 10704-124 St., 452-1168 —
Fri, hosted by Krista, Liquid Entertainment.
INGLEWOOD PUB 12402-118 Ave., 451-1390 —
Thu - Sat, 9:30 pm - 2 am w/ Mr.
Entertainment.

JOE'S POLAR PUB 6825-83 St., 413-1883 — Thu &
Fri, 9 pm.
JUGS PUB 7450-82 Ave., 465-4046 — Sat, 9 pm.
KELLY'S 11540 Jasper Ave., 451-8825 — Sun &
Wed.
KNIGHTS PUB 11860-145 Ave. — Tue, Thu - Sat
w/ Mr. Entertainment.
KNIGHTS PUB SOUTH 1919-105 St., 461-0587 —
Fri & Sat, 10 pm - 2 am w/ Gord's Live
Jukebox.
KOSMOS 5011-50 Ave., Laduc, 986-3122 — Wed
& Sat, 9 pm - 1 am w/ Mr. Entertainment.
LB'S PUB 111-23 Alton Dr., St. Albert, 460-9100
— Tue w/ Hot Tunes, 9:30 pm - 1 am.
LA PERLE BAR & GRILL 9746-182 St., 930-1123 —
Wed Spozz n' Tonaz.
LEGENDS PUB #105, 6104-172 St., 481-2786 —
Wed, 9 pm.
LOCKER ROOM 10209-100 Ave., 428-6442 —
Mon & Fri.
MADZAR 10725-104 Ave. — Fri, 5 pm, w/
Chris Info, 429-4940.
MEZARD BILLIARDS 10250-106 St., 990-0704 —
Tue, 10 pm - 2 am w/ Lounge Lizard Ent.
MICHAEL'S 11730 Jasper Ave., 482-4767 — Mon
w/ Mr. Entertainment.
MILTON'S CAFE & BAR 10235-124 St., 451-8188
— Fri, Sat, Starts at 4 pm.
MOJO'S 326 Westlawn Hotel 10115-88
Ave. Fri, 9:30 pm w/ Sonia/Prosound
Productions.
MONA LISA PUB 9606-1180 Ave., 477-7752 —

Every Wed, 9 pm-1 am, hosted by Cathy, Sat
w/ Jason.
MUGGINS PUB 6655-178 St. — Wed & Sat
NEWCASTLE PUB & GRILL 6108-90 Ave., 490-
1999 — Thu, 9 pm, w/ Devon Lane & Brittany.
NIKKI DIAMONDS 8130 Gateway Blvd. — Mon, 9
pm - 1 am w/ Gord from Stone Rock
Entertainment.
ON THE ROCKS 11740 Jasper Ave., 482-4767 —
Mon, 9:30 pm, Drink the Bar Dry Karaoke w/
Scott Parsons, Mr. Entertainment.
ORLANDO'S 1 15163-121 St., 457-1195 — Every
Wed & Sun, 9:30 pm-2 am.
ORLANDO'S 2 13508-127 St., 451-7799 — Tue &
Wed, 9 pm - 1:30 am w/ Mr. Entertainment.
ORLANDO'S 3 6104-104 St. — Mon, 9 pm - 1
am, w/ Off-Kay Entertainment.
OUTLAWS BAR & GRILL 11948-127 Ave. 451-
5100 — Sun, 8 pm - midnight, Wed 9 pm - 1
am, hosted by Kimmy from Norm Symington's
Musical Promotions.
OVERDRIVE NEIGHBOORHOOD PUB & GRILL
6104-104 St., 988-5457 — Sat, 9 pm. Hosted
by Jennie Joy.
OVERLAND LOUNGE 12960 St. Albert Tr. — Fri 9
pm - 1 am Sat 9 pm - 1 am w/ Off-Kay.
PARKLAND PUB 30-53222 RR 272, Spruce Grove
960-6871 — Every Sat, 9 pm - 1 am, starting
Sun 17, Karaoke contest, 1st prize \$400.
PEPPERS 320 Westmount Court, 113 Ave. & 135
St., 451-8022 — Thu, 9:30 pm - 1:30 pm w/
Gord from Stone Rock Entertainment.

PLAYBACK PUB 594 Hermine Rd. 475-2309 —
Thu 9 pm hosted by Cathy.
RATTLESNAKE SALOON 9261-34 Ave., 438-8878
— Tue - Sat, karaoke, control, 9 pm w/ Mr.
Entertainment.
ROBARO'S PUB & KARAOKE CENTRAL 11715-
108 Ave., 447-4727 — 7 days a week, 9 pm
ROSE BOWL PIZZA 10111-117 St., 482-5152 or
482-2589 — Wed & Sat.
ROSE'S BAR & GRILL 10315-124 St., 482-1600
— Wed - Sat, 9:30 pm hosted by Ron Burgess.
ROSE'S BAR & GRILL 10475-80 Ave., 439-7211
— Thu - Sat, 9:30 pm - 1:30 am.
ROSE'S BAR 63 Ave. & 99 St. — Thu - Sat, 9 pm
w/ Off-Kay.
ROSE'S LOUNGE 10604-101 St., 423-3499 —
Mon, 9 pm. Trivoke Tue - Sat, 9 pm. Karaoke
SAK'S ON 51 ST 10525-51 Ave. — Fri & Sat
SANDS HOTEL 12340 H. Rd. — Fri, 9 pm w/ Mr.
Entertainment.
SCHOLARS Quaid 13 11113-87 Ave. — Sun &
Tue, 9:30 pm w/ Mr. Entertainment.
SHERLOCK HOLMES Bourbon Street, WEM — Sun,
9 pm - 1 am w/ Mr. Entertainment.
SILVER BULLET 4703-97 St., 437-6203 — Every
Tue, karaoke, contest.
SILVER MARTINI 10668-156 St., 484-9753 — Thu
& Sat, 9 pm w/ Prosound Productions.
SMITTY'S Northgate Mall, South side entrance —
Sat, 9 pm 478-7731.
SMITTY'S WESTMOUNT Great Rd. & 111 Ave. —
Thu, 9:30 pm - 1 am.



THIS WEEK 420-1757
www.ticonthesquare.ca

Tix 5 ON THE SQUARE

After the Fall
Studio Theatre
May 16-26

The Calgary New Performance
Chamber Orchestra from Germany
All Saints' Anglican Cathedral
May 19

Memphis Electric with
Celine & the My Music
Folkways Alive! and Peter North
May 20

Pages & the Poets
Cosmopolitan Music Society
May 20

From Cradle to Stage
Walterdale Playhouse
May 21-26

East of My Head Circle
Theaters (at Quaiwest) May 24-June 9

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DUSTERS PUB

DRINK SPECIALS

BRAND-NEW MENU!
BOOK FOR A PARTY!
WITH US TIL 4:30-8:00

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FREE POOL

UPCOMING EVENTS

MAY 18-19
BURNSTICK

MAY 25-26
BIG RED SHOE

6402-118 AVENUE
474-5554

THE HILLTOP PUB

LIVE MUSIC
FRIDAY AND SATURDAY

MAY 18-19
BARRY CAMPELL AND THE HARDLINERS
NO COVER

DONAIR
\$6.95

TUESDAYS
\$2.75 HIBALLS



CHAD VAN GAALEN Winspear Centre May 18.

SMOKIN' JOES ROADHOUSE 615 Hermitage Rd., 476-6122 — Wed w/ Rodan Kenny
SPICES RESTAURANT & LOUNGE 99 St. & 32 Ave., 430-3643 — Fri & Sat w/ TIC entertainment
SPORTSMANS LOUNGE 145 8107-50 St. — Thu, 9 pm — 1 am w/ Mr. Entertainment
WORTHFIELD PUB & MOLLIE VIKING DINCO 13710-104 St., 472-6336 — Tue, Fri & Sat 7 pm — 12 am Sat & Sun, 1 pm — 5 pm
STRATHEN PUB 9514-87 St., 465-5478 — Wed 8 pm
THE DOCKS Londonderry Mall, 476-DOCK — Tue, 9:30 pm — 1:30 am
THE DRUID 11605 Jasper Ave. — Wed, 9:30 pm w/ Mr. Entertainment
THE FRAT 10320-102 Ave. 428-3733 — Every Tue, 9 pm w/ Peter from Mr. Entertainment
THE NEST NAIT Main Campus — Every Wed, 4:30 pm — 8 pm
THE NEW TAPHOUSE 9020 McKinney Ave., St. Albert, 458-0860
 Tare hosted by Jay & Mr. Entertainment
THORSHY HOTEL Thorshy, AB — Sat 9:30 pm — 1:30 am w/ Sonia/Prosound
THYME TO DINE 15505-118 Ave. — Fri & Sat, 9 pm — 1 am
TODAY'S PUB 5224-86 St. — Fri & Sat, 9 pm — 1 am w/ Big Time Entertainment
WINSTON'S PUB 9016-132 Ave. — Wed, Fri & Sat, 9 pm w/ Mr. Entertainment
WOODY'S 11725-58 Jasper Ave. (Upstairs), 488-6636 — Sat & Mon w/ Tizzy, Sun & Tue w/ Patrick
X-WICKS 10143-50 St. — Wed 7:30 pm — 11:30 pm w/ Sonia/Prosound
YESTERDAY'S Boulevard Rd., St. Albert, 459-0295 — Thu, 9:30 pm — 2 am w/ Off-Key Entertainment

EVENTS

ANNUAL TRADITIONAL POW WOW — May 19, 1-9 pm, Butterburne, 114 St. & 87 Ave. The Ben Carl Robe Society marks its 26th year providing services for Aboriginal children and their families. Info: 477-6648 or 471-2360
BEVERLY TOWNE FARMER'S MARKET — Tuesdays, 4-8 pm, 40 St. & 118 Ave. Locally grown, home-baked, and homemade products. Vendors wanted for 2007 season. Info: 413-6244
CANCER LEADERSHIP FORUM — May 29-30, Sutton Place Hotel. A conference dedicated to changing the way people think about and act on cancer. Hear Canada's foremost leaders on cancer control, grassroots action, and the power of individuals to make a difference. Guests include Dr. Simon Sutcliffe, Preston Manning, Sally Armstrong, and Karin Lee-Gartner. Info and to register: www.controlcancer.ca
DOCTORS AND DENRIERS — May 24, 6:30-11

pm, Red Strip Market, 10305-97 St. Silent auction of portraits by local artists in a variety of media, using "meats" as nude models. All artists and models volunteer their time, proceeds from the auction go to Change for Children. Preview May 23-23 at the Red Strip
DRIVEN BY COMPASSION FUNDRAISER — May 24, doors at 8 pm. The One on Whyte, 10544-82 Ave. Supporting the Alberta Cancer Foundation with bands Marble Engine, Sittin' Idol, The B-Waves, and All Else Falls. Silent auction features skate shoes, gym memberships, lat-tops, bar tabs, dinners, hair service, clothing and more. Tickets \$10 advance or The One. **HEART OF THE CITY FUNDRAISER** — May 17, 7 pm. Tra Amica's, 10850-95 St. Hang out with and support local artists and musicians! Live music, silent auction, 50/50 draw. Tickets \$8 advance, \$10 at the door. Call 238-1320 or 965-6129
MARKETPLACE AT CALLINGWOODS — Sundays 10 am — 3 pm, and Wednesdays 12-5 pm. Corner of 178 St. & 69 Ave. Over 100 vendors offering the finest fresh foods, jewelry, and more. Info callingwoodmarketplace.com
NFTV FAIR TRADE FARM & FILM FEST — May 19, 11-6 pm. Transalta Arts Barn, 10330-84 Ave. An all-day fair Trade info fair. Dozens of artists, non-profit organizations and independent ethical businesses, increasing awareness about the fair Trade movement and economic reality. Admission by donation. Info: edmontonnftv.org
A NIGHT OF VEGAS — May 18, 7 pm. Chrome Lounge, #104, 530 Clareview Rd. A fundraising evening to end the search for Jessica Foster, missing from Las Vegas since March 28. Tickets \$20. Info: www.jessiefoster.ca
SADIE HAWKINS SPRING FROG & DANCE — May 20, 8 pm-1 am. Polish Hall, 10960-104 St. Featuring Faux Keys. Proceeds support Sally Children's Hospital Foundation. Tickets \$35, 989-0911 or email trading.tickets@thet-mal.com
SETTLERS OF CATAN CHAMPIONSHIP — May 19-20, Mission Fun & Games, 8636 McKenney Ave., St. Albert. The winner of this tournament will fly to Essex Germany for the 2007 Settlers of Catan World Championship in October. Info: www.boardgames.ca
TASTE OF OLD STRATHCONA — May 31, 6-30 pm. Transalta Arts Barn, 10330-84 Ave. Live & silent auction of items supplied by local merchants, with live entertainment from local artists. Tickets \$20, call 432-5866
TASTE OF THE ARTS — May 17, 6-30 pm. ME Lazzetti, 6804-144 Ave. An opportunity to meet students and staff, and discuss Lazzetti's fine art programs.

EXHIBITS

AGNES BUGERA GALLERY 12310 Jasper Ave., 462-2854 — Hours: Tue-Sat 10 am-5 pm. Info: www.agnesbugeragallery.com
ALLIED ARTS COUNCIL 455 King St., Spruce Grove, 962-0654 — Until May 26 Moments, works by Doris Charest. June 15 Decadent Dessert Gals, tickets \$20
ALBERTA CRAFT COUNCIL 10186-106 St. 488-6611 ext. 221. — Until May 26 The Naked Truth, sculptural glass, images and text examining the dimensions of the mind and body. Until July 14 Brew-haha, fun and fabulous teapots and sets in a wide variety of mediums. Info: www.albertacraft.ca
ART BEAT GALLERY 26 St. Anne St., St. Albert, 459-3679 — Hours: Tue, Wed & Fri, 10 am - 6 pm, Thu, 10 am - 8 pm, Sat, 10 am - 5 pm. Info: www.artbeat.ca
ART GALLERY OF ALBERTA Enterprise Square, #100, 10230 Jasper Ave., 422-6223 — Until June 10: China Sensation New Art from Chengdu, 22 artists of the Sichuan capital, exhibiting outside of China for the first time, combining cutting edge contemporary art and social commentary. Raf. Nine contemporary Edmonton artists showing works that reflect the impact of the local cultural and physical geography. Uniflat, David Cantine's modernist reaction to flat. ArtOutdoors (until May 27) a collabora-

tive project transforming unused Pattison billboards into "outdoor" gallery spaces for works of art from the AGA's collection. Back to the Future, a retrospective exhibition comprising key works that mark the AGA's evolutionary steps toward becoming Alberta's leading institution for art. Info: www.artgalleryalberta.com
ART MODE GALLERY 12220 Jasper Ave. — Open Tue-Sun. Info: www.artmode.com
ARTS HUB STUDIO GALLERY 271 St., 10217-106 St. 439-9532 — Open Every Tue, 10 am - 8 pm. Info: www.artshub.com
BANYAN TREE GALLERY 10336-107 St., 425-2727 — Featuring contemporary South Asian artworks, furniture, jewelry and more. Info: info@banyantreegallery.com
BEARCLAW GALLERY 10403-124 St., 482-1204 — Info: bearclawgallery.com
BOHEMIA CYBER CAFE 11012 Jasper Ave. — Info: www.bohemiacafe.ca/about.html
CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave. — Until May 23 Eubœre, featuring acrylic and watercolor by Urm Zdenka Zdenka, with oils by Laura Watmough, Zong Nguyen Sie-Mah, and Mary Wright. Info: 641-3427
CHRISTIE BERGSTROM'S RED GALLERY 9621-82 Ave. — View the web site at www.redgallery.ca. Hours: Mon-Fri, 11 am - 5 pm, Sat by appointment, 439-8210
CLAYWORKS STUDIO LINK 10251-81 Ave. 433-8866 — 433-8866 after 1 pm
COLLECTIV CONTEMPORARY ART 6507-112 Ave. 491-0002 — Info: www.collectiv.ca
DOUGLAS UDELL GALLERY 10332-124 St., 488-4445 — Until May 19 Photography by Netherland Road Van Enpel, using painting and photographs to create altered images saturated with colour and natural beauty. Hours: Tue-Fri, 9:30 am - 5:30 pm. Info: douglasudell-gallery.com
ELECTRUM DESIGN STUDIO 12419 Stony Pl. Rd., 482-1402 — Collection 2007 features new works by artists in a variety of mediums. Gold & silver jewelry and ornaments by Wayne Mackenzie, Janet Stein, Meghan Waag, John Blair & Jackie Anderson; paintings by Sophia Podryhla-Shaw, Jeff Collins; woodwork by John Marel, Henry Schlosser, George Heagle, glasswork by Robert Held, Jeff Holmwood, Todd Salimovich; ceramics by Katrina Choyler, Christian Barr, Enzlen Kelfeld, wash-chirigie by Terry O'Connor; photography by Lori Ann Muenzer. Info: www.waynemackenziegoldsmith.com
EXTENSION CENTRE GALLERY 2nd Fl., U of A Extension Centre, 8303-112 St. — Hours: Mon-Thu 8:30 am-8 pm, Fri 8:30 am-4:30 pm, Sat 9 am-12 noon. Info: www.extension.ualberta.ca
FAB GALLERY 1-1 Fine Arts Building, U of A Campus — Until June 9 A trace of passage, MFA Printmaking degree presentation by Kyla Fischer; Reaching out with hope & healing: The Art of Robert Rapp, Opening reception for both exhibits May 17, 6-10 pm. Hours: Tues-Fri, 10 am - Sat, 2-5 pm.
FRINGE GALLERY 10516 Whyte Ave., 432-0240 — Throughout May Recent works by Violet Owens.
GALLERY AT MILLER Stanley Miller Library, 7 Sir Winston Churchill Blvd. — Until May 30 The Written Word Project, featuring the Edmonton Calligraphic Society. Hours: Mon-Fri, 9 am - 9 pm, Sat, 9 am - 6 pm, Sun, 1 pm - 5 pm.
GLASS HAPPENINGS 17324-106A Ave. — Info: 432-8866
HARCOURT HOUSE GALLERY 3rd floor, 10215-112 St., 426-4180 — May 17-June 16 The Written Word Project, featuring the Edmonton Calligraphic Society. Hours: Mon-Fri, 9 am - 9 pm, Sat, 9 am - 6 pm, Sun, 1 pm - 5 pm.
JEFF ALLEN GALLERY Strathcona Seniors Centre, 10831 University Ave., 433-5807 — Until May 31 Burst of Colour, by gallery members. Hours: Mon-Thu, 9 am - 4 pm.
JOHNSON GALLERY 7711-85 St. — Edmonton Oil

Painters, artists working in-studio. Info: susan-d-m.com
JUBILEE AUDITORIUM GALLERY Basement — Until June 30 Photography by Darlene Hildebrandt
LANDO GALLERY 11130-105 Ave., 990-1161 — Hours: Mon-Fri, 10 am - 5:30 pm & Sat, 10 am - 4:30 pm, Sun by appointment. Visit www.landogallery.com for info
LATITUDE 53 10246-106 St., 429-5353 — Info: www.latitude53.org
LOFT GALLERY AJ Ottewill Arts Centre, 590 Broadmoor Blvd., Sherwood Pl., 467-4481 — Until June 9 Works by Jane Antonik, Karen Mair, Sonja Marinova, Anne McCartney, Diana Sapora, and Lynda Macdonald. Operated by artists of the Art Society of Strathcona County. Hours: Sat 10 am - 4 pm, Thu 5 pm - 9 pm. The coffee will be on! Info: Kays 467-4481
MCMULLEN GALLERY 8440-112 St., 407-7152 — Until May 27 A Conservation Portrait: Natural Habitats and Species, by Cindy Barratt and Eileen Funnell. Hours: Mon-Fri, 10 am - 8 pm; Sat & Sun, 1 - 8 pm. Admission: Free.
MINIST POTTERY & SCULPTURE STUDIO 37-51049, RR 214, Sherwood Park, 662-4160 — Original sculptures by Horst Doll. Info: www.horst-sculpture.com
MULTICULTURAL CENTRE PUBLIC ART GALLERY 5411-51 St., Storey Main 963-2777 — Until May 24 New paintings by Dennis Brown. Until June 28 Works by Mary Plyn Dolchuk. Hours: daily 10 am-4 pm
MUSEE HERITAGE MUSEUM 5 St. Anne St., St. Albert, 459-1528 — Hours: Mon-Sat, 10 am - 5 pm & Sun, 1 - 5 pm. Admission: Suggested donation of \$2
NINA HAGGERY CENTRE 9704-111 Ave., 474-7611 — Until May 25 New work by gallery artists, featuring Cynthia Sentora. Hours: Studio open Mon-Fri, 10 am - 2 pm. Gallery open Mon, Wed & Fri 9:30 am - 2:30 pm; Tue & Thu 9:30 am - 4 pm & 6 pm - 8 pm. Info: www.ninahaggeryart.ca
ORTONA ARMOURY 2nd fl., 9722-102 St. — Until May 31 Sticks and Stones... Make My Bones, new mixed media works by Ivo Janiga. Hours: Sat & Sun, 12-6 pm
OT OF THE FIRE STUDIO 12214 Jasper Ave., 378-0240 — Works by Fraser McGuck, Alexander Glacier, original oils by Richard Dixon, sculpture by Lazarus Tami, Romanian and Phoenician hand-spun glass, and stoneware pottery
PETER ROBERTSON GALLERY 10183-112 St. — Hours: Tue-Sat 10 am - 5:30 pm, Thu 10 am - 8 pm
PICTURE THIS 959 Ordway Rd., Sherwood Park — Masterpieces in Miniature 2007. Public drawing May 24, 7 pm. Viewing through draw date during regular gallery hours. Invitational art show featuring over 40 artists of stature from across North America, exhibiting original artworks in miniature (9" x 12" or smaller). Proceeds donated to the Alberta Cancer Foundation for the Cross Cancer Institute's - Arts in Medicine program. Hours: 9am-5:30pm daily. Info: 467-3038 or picturethisgallery.com
PORTAL GALLERY 9414-91 St., 472-7522 — Until June 16 Warmth, new work from local artists. Hours: Mon-Wed 12-5 pm, Thu & Fri 12-6 pm, Sat 12-7 pm
PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310
PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd., 427-1750 — Hours: Tues-Sat 9 am-4:30 pm, Wed 9 am-9 pm
ROWLES & COMPANY 10130-103 St., 426-4035 — Featuring over 100 Western Canadian artists in oil, acrylic, water-colour painting, bronze, blown glass, metal, moose antler carving & soapstone. Hours: Weekdays, 9 am - 5 pm; Sat, Noon - 5 pm. Info: www.rowles.ca
ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100 — Until July 2 Gates Rowell: A Retrospective, featuring works from the world-renowned adventure photographer. Until July 2, Project Renegade: Building a Museum for Alberta, a glimpse into the museum's redevelopment

RED MEAT

driftwood in your dungarees

from the secret files of max cannon

Jeez, Wally. I need to return this pouch of custom tobacco you sold me last Tuesday.

Couldn't handle it, eh?

You're not kidding. My throat feels like I chugged battery acid, and I still don't have any feeling in my fingers or toes.

Hmm.

I probably put too much formaldehyde in that latest batch of "Old Mariner's Blend".

Formaldehyde?!

Sure. It keeps the sea anemone and scallops from decomposing.



THE KILLERS

Rexall Place, May 23
schedule and fees. Info: 432-3363 or
www.radiology.org
HIV NETWORK OF EDMONTON SOCIETY 300-
11450 Jasper Ave. 488-5742—Hours: Mon,
Wed & Thu, 9 am - 5 pm; Tue, 9 am - 7 pm &
Fri, 9 am - 4 pm
LIVING POSITIVE Suite 50, 9912-106 St.—Every
Tue, 7 pm - 9 pm. A confidential space where
P.O. people can discuss & share common issues
of concern. A peer-driven, AIDS service orga-
nization, providing direct support to people living
w/ HIV in Alberta. Info: 488-5768 or admin-
@livingpositive.ca
LOTUS SOUL GYM YOGA STUDIO 10518 82 Ave.
—Multidisciplinary yoga studio offering drop-in
& registered classes in hatha, vinyasa flow, hot
yoga, family yoga, pre-natal, post-natal,
mommy & me, partner workshops, and belly
dancing. All levels welcome. Info: For schedules
and pricing, visit www.lotussoulgym.com, call
434-9842 or email info@lotussoulgym.com
MADELINE SARAHAN FOUNDATION Facilitate South-
Asian, 8405-91 St., Room 3-18—Every third &
fourth Sat, 9 am - 5 pm. An organization for
the emancipation and autonomy of African
women through programs on economy, commu-
nity radio and community health. Offers training
on HIV/AIDS prevention, treatment and harm
reduction in French, English and African lan-
guages. Admission free for members, \$10 for
others. Info: 479-7332 to register
OPEN YOUR MIND! 11403-101 St.—Garden
Samten Ling Tibetan Buddhist Meditation
Society. Meditation and Buddhist teachings by
our resident teacher, Tibetan Buddhist monk,
Kushok Lobzang Dharmchoe. Beginner Tue,
7 pm. Intermediate Wed, 7 pm. Advanced prac-
tices Sun, 11-1. Info: 479-0014. [www.garden-samtenling.org](http://www.garden-
samtenling.org)
RAJA YOGA MEDITATION #208 10132-105 St.
—In association with the Brahma Kumaris
World Spiritual Organization. For info on intro-
ductory classes or events go to www.blwsi.org
or call 425-1050
SERVICES FOR THE ELDERLY Strathcona Place
Seniors Centre, 10831 University Ave. #2nd &
4th. Tue of every month, Dr. Joyce Krysnowsky
offers personal counselling, call 433-5807 to
arrange consultations or appointments. Every
2nd Wed. Dr. Krysnowsky facilitates an
Organization for Caregivers Support Group, 10
am-11:30 am
TRANQUILITY MEDITATION 10502-70 Ave.—
Every Wed, 7 pm. Meditation w/ Tibetan tradi-
tional female lama Ani Kunsang. Info: 631-
6157

READINGS & LECTURES

ART & POETRY NIGHT—3rd Sat every month,
Corona Coffee Station, Jasper Ave. & 108 St. A
night of music, visual arts, spoken word, poetry
and dance. Submissions welcome. Info: 448-
1051 or ashwin.1@telus.net
CATHERINE BURGESS—May 19, 7 pm. Stanley A
Miner Library, Churchill Square. The Alberta
Society of Artists and the EPA present a free lec-
ture with artist and sculptor Catherine Burgess.
DUALITY—May 23, 8 pm. Kasbar, 10444-
82 Ave. Basement of Yanni's Taverna. A night
of poetry, performance, music and video, fea-
turing the Raving Poets Band. Proceeds support
Context. A multidisciplinary event during
Edmonton's Poetry Festival. Admission \$5
FICTIONISTAS: WOMEN WRITERS IN FICTION—
May 31, 7:30 pm. Audrey's Books, 10702
Jasper Ave. Featuring Gayleen Froese, with
Roberta Ross (Long After Father), Lisa Braun
(The Penance Drummer), and Margaret
Macpherson (Released). Info: 423-3487
NAKED CYBER CAFE & ESPRESSO BAR 10354
Jasper Ave., 425-9730—Every Thu open
stage poetry readings.
POET'S INK WRITING EVENINGS—Castle Rock
Pub, 570 St. Albert Rd. Writing evenings every

Info: thetheatrebarb.ca.

KIDS

ADVENTURE SUNDAYS John Janzen Nature
Centre, Fox Dr. & Whittemud Dr.—Every Sun,
11 am - 4 pm. Join a naturalist and explore a
new theme. Each weekend features hands-on
activities and projects for the whole family.
Admission: \$1.75 adults, \$1.50 youth/seniors,
\$1.25 children. Info: 496-8787 or [www.edmon-
ton.ca/johnjanzen](http://www.edmon-
ton.ca/johnjanzen)
ARMY CADET RECRUITMENT Progressive Academy,
13212-106 Ave.—Every Wed, 6:30 - 9 pm.
Free sports, activities, camping, rifle, wall
climbing and orienteering. For more information
call Jason 473-4500
ART-VENTURES Profiles Public Art Gallery, 19
Perron St., St. Albert, 460-4310—Every third
Sat, 1 - 4 pm. Drop in to the gallery and discover
how much fun art can be. Children, ages 5-12.
Suggested donation per child is \$2. Parents must
stay with their children.
BALLOON DANCE CLASSES FOR KIDS—Info:
email dancesport-academy@hotmail.com, or
call Neil at 780-238-0209
CAPOEIRA KIDS CLASSES 10540 Jasper Ave.,
709-3502—Every Tue & Thu, 5:30 pm - 6:30
pm, Sat, 1 - 2 pm. Capoeira is a Brazilian mix
of dance, martial arts & percussion. Info:
www.capeiroaofedmonton.ca
CARITAS YOUTH HEALTHCARE CAMP—July 9-13
& Aug 7-10. A one-week program designed for
students between 14-18 interested in pursuing a
career in health care. Includes shadowing opportu-
nities, interactive workshops and presentations,
and behind the scenes tours of the three Caritas
sites. Info: contact Silas, 482-8270 or email
silaswag@caritas.cha.ab.ca
FREE INDOOR SOCCER PROGRAM—Every Sat,
Nov-Jun. Soccer Field Gymnasium, 96 St
& 108 Ave. Introduction to basic soccer skills

LEARNING

AFRICAN DANCE CLASSES—Movements. The
Afro-Caribbean Dance Ensemble holds classes
conveniently located on Jasper Ave. Info: 415-
5211 or www.movementsdance.com
DEVONIAN BOTANICAL GARDEN COURSES—Runs
a variety of crafting and gardening courses. Info
on courses, fees, and to register call 987-2054,
 Hwy 60, 20 min South via Anthony Henday
 Freeway
DROP-IN ART FOR THE ARTIST AT HEART—
Profiles Public Art Gallery, 19 Perron St., St.
Albert. Info on upcoming classes call Glenda at
460-4310 or email glenda@profiles.net
EDMONTON WEAVING GUILD—Offering classes
on weaving and spinning. Info: Sonja 425-
1152 or email ewg@interboun.com
FABA WORKSHOPS—The Film and Video Arts
Society offers one-night workshops twice a
month in a variety of media activities. Details at
www.faba.ca
FLAMENCO LESSONS—Judith & Oscar Jose
Garcia teach both Flamenco dance & guitar
Flamenco every Fri, 7 pm - 10 pm, El Toro
Restaurant, 10425-100 Ave. Info: 780-349-
4843 or email ogarcia@telusplanet.net
HARCOURT HOUSE ART CLASSES—A variety of
low-cost classes specializing in drawing, pastel,
painting and other mediums, taught by profes-
sional artists & educators. Schedules and info at
www.harcourthouse.ab.ca or call 426-4180
HEALTH SCIENCES CAREER CAMP—Aug 13-17
Caritas Health Centre, NAAT, Careers the Next
Generation, Grant Macdonald, and Capital
Health offers this five-day summer program for
students, grades 9-12, to explore careers in the
health sciences. Test drive 20 demonstration
and fun, eye-opening, and challenging activi-
ties. Info: www.naegen.org or call 780-426-
3414
LEARNING CENTRE LITERACY ASSOCIATION—
#200, 10116-105 Ave. The Learning Centre is
looking for people to help adults develop their
literacy & math skills. Volunteer & help others
make positive changes for themselves and their
communities. Info: Mary at 429-0675
MASS HILL CENTRE—8918-104 St., 425-0202
Offers classes and workshops on the recovery
process, incorporating emotional, relational &
spiritual dynamics. Registration is on a sliding
scale, based on participant's income. Full details
at www.masshillcentre.ca
MOMMY & ME BELLY DANCING CLASSES—Belly
dance classes and parties for adults and chil-
dren. For more information call 428-5571, or
email belladance@telus.net
MOSAICS ART CLASSES—Minerva Mosaics offers
a range of mosaic art classes for beginners and
intermediates, taught by the City Arts Centre,
10943-84 Ave. Info:
www.minervamosaics.com, or call 439-1957
MRIA LUNCH & LEARN SEMINARS—The
Marketing Research and Intelligence Association
of Alberta holds workshops at the U of A. Free.
Info: info@theOmniSuite.com
THEATRE ALBERTA SUMMER WORKSHOPS—July
5-8 & July 12-15. Dramaworks offers a wide
range of challenging workshops for adults in the
Classical Theatre Complex, taught by leading the-
atre professionals. July 8-14 (ages 13-15) &
July 15-22 (ages 16-18). Aristark is a theatre
program for teens to explore acting, voice,
movement, sound/music, and directing with
some of Alberta's finest theatre professionals.

by FIFA coach Tony Wallace. Info: 420, 0760.
KIDS KARATE Grandin School, 8884-110 St.
Every Tue & Fri, 6:30 - 8:30 pm. Classes for
kids aged 10 & up. Info: 975-6910 or 460-
2931
YOUTH DROP-IN CENTRE Castle Downs YMCA,
11510-116 Ave., 476-9622—Every Fri, 7 -
10 pm. Basketball, air hockey, foosball, swim-
ming & open gym. Call Trent, 476-9622 for
info

QUEER

AGAPE Education facility, U of A Campus—Focus
group on sexual and gender differences in educa-
tion & culture. Pre-service & practicing teachers,
community members welcome. Email
andrea.grace@ualberta.ca for Agape events
schedule. Info: 492-0772
EPS/LOGO LIAISON COMMITTEE—The
EPS/LOGO Liaison Committee is composed of a
wide variety of concerned lesbian, gay, bisexual,
trans-identified, two-spirited, queer, allied
community members, and police officers. Please
email us with any questions or concerns at
epslogo@yahoo.ca. All inquiries will be treated
with confidentiality and respect. To report a hate
or bias motivated crime, please contact the EPS
Hate & Bias Crime Unit (780) 421-3489
INSIDE/OUT U of A Campus—A campus-based
organization for LGBTQ faculty, graduates, aca-
demic & staff. Straight allies are also welcome.
Monthly meetings. Contact levels@ualberta.ca
or www.insideoutualberta.ca
PRIDE CENTRE 9540-111 Ave., 488-3234—GLBT
& Supporters Community & Resource Centre.
Join a group or take part in special program-
ming. Hours: Mon-Thu 10 am - 10 pm, Fri 3 pm
- 10 pm. Info: www.pridecentreofedmonton.org
WOMONSPACE—Non-profit lesbian organization
for Edmonton and surrounding area. Organized
monthly activities include licensed non-smoking

dances, coffee houses, family events, games
nights, pool tournaments, and more.
Memberships available, including monthly
newsletter. Confidentiality assured. Info:
www.gaycanada.ca/womonpace, email
womonpace@gmail.com, or phone (780) 482-
1794.

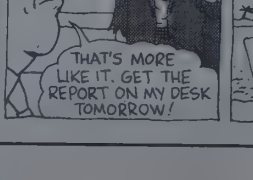
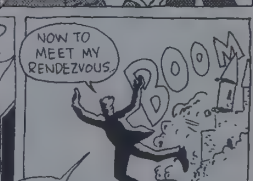
THURSDAY

BI-SEXUAL WOMEN'S COFFEE GROUP—Second
Thu each month 7:30 pm. A social group for bi-
curious and bi-sexual women. More info:
groups.yahoo.com/group/biwedmonton
COCAINE ANONYMOUS MEETING—Every Thu,
7 pm. Pride Centre (9540-111 Ave.) CA Hotline:
425-2715
FREE TO BE VOLLEYBALL Amiskwey Academy, 101
Airport Rd.—Every Thu, 8 pm-10 pm. GLBT
players, intermediate level. Coaching & drills
provided. Info: Alex at 424-9884 or
bipeds@telus.net. Recreational night every
Wed. All levels welcome.
GAYWIRE CISR 88.5—6 pm. Edmonton's only
radio show about gay, lesbian, bisexual and
transgendered lives. Featuring news, local and
international features and community events.
HIV POSITIVE GUT SUPPORT GROUP—Every
second Thu, 7 pm - 9 pm. Pride Centre (9540-
111 Ave.) Drop-in support group facilitated by
Mark from HIV Edmonton.
LGBT SENIORS DROP IN—Every Thu, 2 pm - 4
pm, Pride Centre (9540-111 Ave.) Info: Jeff,
488-3234
ILLUSIONS SOCIAL CLUB The Road, 10345-104 St.
—Second Thu of each month, 8 pm. Cross-
dressers, transsexuals, friends & supporters
meet. Info: 387-3343 or go to
groups.yahoo.com/group/edmonton_illusions/
MAKING WAVES SWIMMING CLUB—
Recreational and competitive swimming with
coaching. Beginners encouraged to participate.
Practices every Tue & Thu. Socializing after

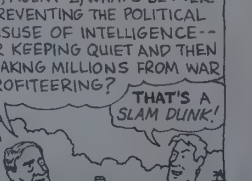
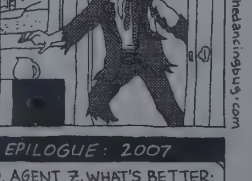
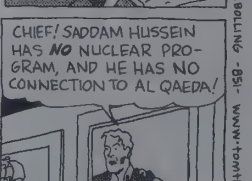
TOM THE
DANCING
BUG



YES, AGENT Z, YOU'VE GATH-
ERED QUITE A BIT OF INFOR-
MATION. TOO BAD YOU WON'T
LIVE TO DELIVER IT!



WHEN MY COUNTRY NEEDS
ME, I WILL NOT FAIL!



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DOCTORS AND DERRIERES A silent auction portraits by local artists using volunteer doctors and medical students as nude models, proceeds from auction go to Change for Children. Preview **May 22-23** at the Red Strap, auction **May 24**, 6:30-11:00 p.m.

practices. Info: www.geocities.com/making_waves_edm

FRIDAY

CURLING WITH PRIDE Shamrock Curling Club, 9330 90 Ave. — Every Fri, 9 pm. Info: curlingwithpride.com
TRANS SUPPORT GROUP Pride Centre, 9540-111 Ave. — Last Fri, every month, 7 pm. TITQ Alliance, dinner & social evening for trans-identified & questioning people, family & friends. Info: 718-1412 or tiqalliance@shaw.ca

SATURDAY

NORTHERN CHAPS Boots, 10242-106 St. — Edmonton's original leather-fresh-uniform club meets the first and third Sat of every month, 9 pm. Info: matt@northernchaps.com or www.northernchaps.com
NORTHERN TITANS GOLF BOWLING LEAGUE Gateway Lakes & Recreation Centre, #100, 3414 Gateway Blvd. N. — Every Sat Sept-Apr, 5-7 pm; group supper each week (supper optional). Cost is \$15 per person. Info: Garry.426-5311
SINGLE LESBIANS OVER 40 — Women's social group has monthly gatherings for conversation over tea & coffee. Info: singlenewmom40plus@hotmail.com
SUIT UP & SHOW UP Pride Centre, 9540-111 Ave. — Big Book Study 12 noon - 3 pm.
YOUTH UNDERSTANDING Youth Pride Centre, 9540-111 Ave. — Every Sat, 7-9 pm
 Providing a warm and friendly place where les-

bian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: members.show.ca/fayr

SUNDAY

ARCTIC FRONTIERS — 10 am: A group of gay and lesbian runners meet Sun mornings and hits the river valley trails. Runners of all speeds are welcome. Our runs are typically 7-10 km long and take 40-60 minutes. Info: 436-7892
BEARS MOVIE NIGHT Pride Centre, 9540-111 Ave. — Last Sun of every month, 1 pm - 4 pm. Movies in the T.V. room. Info: 488-3234
EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton 10804 - 119 St. — 2nd Sun, month meetings, 2:30 pm. Older gay men and their admirers from diverse backgrounds with common social interests meet for a social period, a short business meeting, and then a guest speaker, discussion panel, or pollbook supper. Special interest groups meet for other social activities throughout the month. EPT is affiliated with Prime Times World Wide Info: edmonton-tpr@yahoo.ca, visit www.primetimestimes.org/edmonton or attend a monthly meeting
EDMONTON TRANSEXUAL PEER SUPPORT GROUP — Every 2nd & 4th Sun, 2 pm, Pride Centre (9540-111 Ave.) Info: 488-3234
LAMBDA CHRISTIAN CHURCH Garneau United Church, 11148 84 Ave. — Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgender,

and heterosexual Christians and their friends. All denominations, faiths welcome. Worship at 7 pm. Sun. Info: 887-8611 or lambdachurch@shaw.ca
MEN'S DISCUSSION GROUP Pride Centre 9540-111 Ave. — Every Sun, 7 pm. Men's social & discussion group. Call: 488-3234
SOUTHWESTER-STEINHILF UNITED CHURCH 10740 19 Ave. — 10 am: Welcome people of all sexual orientations. Info: 987-4974
SPIRITUAL LIVING CENTRE — Celebrating and embracing the spiritual magnificence in all. www.spirituallivingcentre.com, 989-3752

MONDAY

MEN'S COMING OUT GROUP — Confidential, safe, free peer facilitated group. Call 488-3234 to register.
FREEDOM METROPOLITAN COMMUNITY CHURCH of Edmonton 10086 MacDonald Dr. — 7:15 pm: A church for all people. Info: 429-2321

GROUP MOVIE NIGHT — A place to find out what movies, when to meet and where. Join us for coffee afterwards, too. Cost: Free for 2 members plus theatre costs. Info: 454-0913

MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socialization after practices. Info: www.geocities.com/making-waves_edm

OUTREACH Heritage Room, Athabasca Hall, U of A Campus — 5 pm: U of A based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty. Open to the community, not just U of A. Info: outreach.pixelatmighy.com or outreach@ualberta.ca

PELAGO Pride Centre, 9540-111 Ave. — Support meeting first Tues every month at 7 pm for parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 436-1998 or edmonton@pelagocanada.ca

TRANS SUPPORT GROUP Garneau United Church meeting room, 11148 84 Ave. — Second Tue of every month, 7:30 - 9:30 pm. TITQ, an education & support group for trans-identified & questioning people. Info: 718-1412 or tiqalliance@shaw.ca

WEDNESDAY

EDMONTON RAINBOW BUSINESS ASSOCIATION — Meets the second Wed of every month, for casual networking with the GLBT business community. Locations listed on www.edmontonrba.org

FREE TO BE VOLLEYBALL Amiskwicia Academy, 101 Airport Rd. — Every Wed, 8 pm - 10 pm: GLBT players of all levels welcome. Info: Marc at 445-0356 or podanarc@hotmail.com

OPEN DOOR CLUB — Every Wed, 5 pm, Grant MacEwan College - City Centre Campus (106 & 217) A social group for LGBTQ Students, Faculty

& friends at Grant MacEwan College.
WOMEN'S COMING OUT GROUP — Confidential, safe, free peer facilitated group. Call 488-3234 to register
YOURS, MINE, OURS AND US (YMOU) — A support group for LGBT partners, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434

BATH HOUSES

DOWN UNDER 12224 Jasper Ave., 482-7950, www.gayedmonton.com
STEAMWORKS 11745 Jasper Ave., 451-5554 — Open 24/7

DANCE

DANCE OF UNIVERSAL PEACE — 2nd & 4th Thu of each month, 7:30 pm, Riverview Hall, 9231-100 Ave. Info: Call: 467-1285
RODA DE CAPOEIRA — Every Sat, 3 pm - 4 pm, Capoeira Academy, 10540 Jasper Ave., 709-3500 A free performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: www.capeiraedmonton.ca
RURAL ROOTS — May 25 & 26, The Landing Pad, #201, 10923-101 St. The final installment of the Ce N'est Pas Une Provette salon series. An exploration of the countryside in all of its forms, brought to you by a group of multidisciplinary artists. Tickets \$6 (MID members), \$10 (non members), available at The Landing Pad

THEATRE

AFTER THE FALL — May 17-26, Studio Theatre, Timms Centre, U of A campus, by Arthur Miller. An American classic about failure, principle and guilt, written by a theatre giant who directly experienced many of the 20th century's most influential and notorious events. Directed by Stefan Dzaporacki. Tickets \$8-\$20, available at TIX or the Timms Centre box office.

DIAMOND DICE — Until May 19, Tue-Sat nightly 8 pm, Catalyst Theatre, 8529-103 St. A new play by Belinda Cormish of Panties Productions. A fast-paced, funny story about a group of small-time British criminals in way over their heads. Directed by Ken Brown. Tickets at the door \$15, \$12 student/senior, 2 for 1

DIE-NASTY Varscona Theatre, 10329-83 Ave. — This season, the Canadian Comedy Award Winning Improv troupe Die-Nasty presents The Die-Hards: the greatest NHL hockey team that never was! Every Mon, Tue, Sat \$10 at the door. Info: www.dienasty.com or 433-3399

EAST OF MY USUAL BEARS — May 24-June 9, Varscona Theatre, 10329-83 Ave. Tue-Sat at 8 pm, matinee Saturdays at 2 pm. Stewart Lamson's only new play of the 2006/07 season. A young bookstore clerk's perceptions of life in an unremarkable city undergo an extraordinary transformation when he becomes the research assistant to a temperamental European author. Featuring Ryan Parke, Ron Pedersen, and Belinda Cormish. Tickets \$20, \$17 student/senior. Pay-What-You-Can Tues evenings, and May 26 matinee. Other Saturday matinees \$10.

FROM CRADLE TO STAGE: 3 ONE-ACT PLAYS — May 21-26 10329-83 Ave. 3 original one-act plays: "The Travelling Nurse" by Phil Krease, "Pardus" by Katherine Koller, and "Pines" by Kristen Findlay. Tickets \$14-\$16 adult, \$12-\$14 student/senior, available at TIX or the Waterhole cafe, info: 488-3234

LES MIS...RABLES — Until May 18, Nightly 7:30 pm, Strathcona Christian Academy, 1011 Cleveland Rd. A live production featuring students from Strathcona Christian Academy. \$10, \$8 students, \$30 for a family of four, available at the door

OH SUSANNA! — May 26, 11 pm, Varscona Theatre, 10329-83 Ave. The Euro-Style Variety Spectacle, hosted by international glamour-gal Susanna Patchkova and her co-hosts Eris, God of Love! Lovell! Musical Coddles! Tickets at the door. For more info visit: www.varsconatheatre.com

OLIVER! — Until June 3, Citadel Theatre, 9828-101A Ave. Lyrics and book by Lionel Bart. Orphaned and forced to live in a brutal workhouse, young Oliver wants "more" than the pitiable hand death him by fate. Sold to the local undertaker, he escapes into the sunny under world of Victorian London where he falls in with a gang of child pickpockets. Directed by Bob Baker. Shodor Theatre. Tickets \$45-60, available at the Citadel box office.

PLAYWRIGHTS' UNIT 2007 — Wednesdays, 7:30 pm, through end of June. Shudo B, Transcona Arts Barn, 10330-84 Ave. Haar excerpts from works-in-progress by Jason Carver, Katherine Koller, Nicole Mueller, Mark Snubbing and Catherine Wolchik all selected for Workshop West's "Pitch to Play" series. Pay-what-you-will

LIVE COMEDY

CHIMPROV Varscona Theatre, 10329-83 Ave. 488-0695 — Every Sat at 11 pm (except last Sat of the month) Long-form comedy improv

NEW CITY COMEDY NIGHT 10081 Jasper Ave., 429-2582 — First Tuesday every month, show at 9 pm. A listful of Alberta's funniest comedians, hosted by Kathleen McGee, featuring Sean LeComber, Keith Somoski, Ryan Patterson & live music by Viracocha. \$5 at the door. Info: newcitycomedy.com

RAPID FIRE THEATRE 10329-83 Ave. 488-0695 — Every Fri at 11 pm Rapid Fire's insane improv show, \$10

THE COMEDY FACTORY 408-3414 Gateway Blvd., 469-4999 — May 17-19 Dave Stornich Regular showtimes: Thu & Fri 8:30, Sat 8:30 & 10 pm. Info: www.the-comedyfactory.com

THE COMIC STRIP WEM 483-5999 — May 17-20 Tony Rock w/ James Ball, Lars Calieu, and Rick Branson. Mon Hit or Miss Mondays. Amateurs compete for audience approval, Tue Alternative Comedy Night: Wed Local Talent night! Info: www.thecomictap.com

WEDNESDAY NIGHT LIVE Riverside Bar & Grill 367 St Albert Rd. 460-1122 — Every Wed, 8-10 pm. Comedy, music & more comedy, hosted by Barbara May and the Tumbling Dice, with Jeff Neeser, James Wynters & Wendy DeVos. No cover

YUK YUKS 66 St. & 137 Ave. Londonderry Mall 481-9857 — Every Wed Crash & Burn w/ Kerry Unger & Mark Solomondick. Info: yukyuk.com

ALT CINEMA

CINEMA AT THE CENTRE Stanley A. Milner Library, Churchill Square — May 27, 2 pm. *Manufactured Landscapes*, an evocative look at the photography of Edward Burtynsky in China and other developing countries, as he reflects on the massive scale of change wrought by market-driven activity. Presented by the NFB Film Club. Free admission. Info: 496-0000

FAVA DOC SHOP Metro Cinema, Zeidler Hall, Citadel Centre, 9030-101A Ave. — May 17, 7 pm. FAVA's three-part introduction to documentary film production group screens a collection of the students' work

IMAGINE THE SOUND Metro Cinema, Zeidler Hall, Citadel Centre, 9030-101A Ave. — May 19 & 21, 7 pm, May 20, 9 pm. Documentary by Ron Mann. An eloquent tribute to a group of celebrated artists that helped forge the avant-garde jazz of the 1960s, featuring articulate interviews and dramatic performances by Cecil Taylor, Paul Bley, Archie Shepp, and Bill Dixon.

JESUS CAMP — May 24, 7 pm, Zeidler Hall, Citadel Centre, 9030-101A Ave. Directed by Heidi Ewing and Rachel Grady. The film follows a number of young children to Pastor Becky Fischer's Kids on Fire summer camp in North Dakota, where children are taught to become dedicated Christian soldiers in God's army. A groundbreaking look into the intense training ground that recruits Christian children to become an active part of America's cultural future. Part of the Global Visions documentary series.

METRO TV: EPISODE 3 Metro Cinema, Zeidler Hall, Citadel Centre, 9030-101A Ave. — May 19, 9 pm. A whole new batch of pilots, and the renewed episodes from last month, with Wesley Spoelberg, Marly Scaras, and celebrity judges Dave Clark, Alison Turner and Peter Brown) at the luncheon board meeting in Edmonton.

MOVIES IN THE SQUARE Churchill Square — May 25 *Ghost Rider*, May 26 *Happily N'Ever After*. Activities at 8 pm, shows after sundown, around 10 pm. Bring your own chair, concessions on-site. Info: www.moviesinsquare.ca

NFTV FAIR TRADE F&M FILM FEST — May 19, 11-6 pm, Transcona Arts Barn, 10330-84 Ave. Screenings: 12:30 pm Black Gold; 2:30 pm *Maquilapolis* (City of Factories); 4 pm *Working Man's Death*. All-day fair trade info. Admission by donation. Presented by the Edmonton Small Press Association. Info: edmontonsmallpress.org

SALUDI (HEALTHY) — May 18, 6:30 pm, Edmonton Room, Stanley A. Milner Library, Churchill Square. A documentary about the struggle for better global health, showing the impact of the Cuban public health system, which sends health professionals to developing countries. Presented by the Raging Grannies, in honour of Betty Nardross.

SLEEPING DOGS Metro Cinema, Zeidler Hall, Citadel Centre, 9030-101A Ave. — May 20, 7 pm; May 21, 9 pm. Director Terrance Odetta focuses on Jarrod—an obnoxious-spouting, middle-aged alcoholic who is hospitalized after diarrhoea blinds him, who desperately tries out of his word for a drink, determined to see his aging dog one last time. His hot pursuit is Thomas, a hospital orderly plagued by tragedies of his own.

Call our hotline, 430-9043, between 11 am and 11:15 am on Friday, indicate which prize you'll be vying for, and give the FREE STUFF operator the correct answer. If you reach the answering machine, hang up and try again. You may not win FREE STUFF by leaving messages on the voicemail, sending faxes to the SEE office, or if you have won in the last 30 days. SEE reserves the right to restrict prizes. Prizes must be claimed in person by the contest entrant before the following Thursday.

Prize: Two tickets to *The Rocky Horror Picture Show* on May 19 at the Garneau Theatre.

Skill-testing question: What are the traditional audience responses to "Janet Weiss" and "Brad Majors" at a *Rocky Horror* screening?

Prize: A double-guest pass to see *Away From Her* at the Garneau Theatre.

Skill-testing question: What was Sarah Polley protesting when she lost several teeth to riot police in 1995?

Prize: A double-guest pass to see *Provoked*, *The Year of the Dog*, or *The Lives of Others* at the Princess Theatre.

Skill-testing question: *Provoked* actor Naveen Andrews is best known for what TV series role?

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1400. I Saw You

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night. 2am. I was in a silver car.
jeff2255@hotmail.com

1st at wedding, 2nd waiting for
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Puppy was frustrated that day. I
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either. Friends?

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STUCCO PLASTERERS and laborers required immediately to work in southern Alberta area. Competitive wages and seasonal work. Please phone 403-795-5522

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SUMMER WORK. Great pay. Full-time/part-time openings ideal for students. Customer sales/svc. conditions apply. No experience necessary. Openings throughout Alberta. Call 1-866-279-6004; www.worldofstudents.com.

THE CROWNEST PASS Promoter requires a full-time composer/graphic designer. Apply by fax to 403-627-3949 or email Hava Ozar at advertising@pincercheeko.com.

THE PINCHER CREEK Echo is seeking an enthusiastic, motivated full-time reporter. Contact Kathy Taylor, Publisher/Editor at publisher@pincercheeko.com.

WELDER HELP/Apprentice. Monday to Friday in Viking shop. Some overtime required. Valid drivers licence needed. Attention: David. Phone 780-336-2461. Carillon Canada Inc.

1900. Volunteer Wanted

Call for Volunteers! Everything from administration to carpentry to tour guiding volunteer positions are open NOW for the Works Art and Design Festival, June 22 to July 4. Call Mike Stock at 426-2122 ext 230. www.theworks.ab.ca or email: volunteer@theworks.ab.ca

Can you spare one morning/afternoon a week? The Learning Centre needs volunteers to help adults develop reading, writing and math skills. 429-0675

CANADIAN BLOOD SERVICES is looking for enthusiastic volunteers. Flexible shifts. Rewarding experience. Please call 431-8740

DISTRESS LINE. Youthere.com Crisis Chat volunteers get excellent training, career-related skill development, rewarding experience and ensure those in need will have someone there to listen when life hurts. Call the Support Network 732-6648 or www.thesupportnetwork.com

Do you like to drive? Volunteer to drive frail but walking seniors around Edmonton. Daytime Mon-Fri. We pay the gas! 732-1221

Edmonton Meals on Wheels seeks 8 outgoing friendly new volunteer recruitment initiative. Seniors encouraged to apply. Call 429-2020 or www.mealsonwheelsedmonton.org

1900. Volunteer Wanted

Help SENIORS with activities at non-profit agency, cards, games. Program volunteers needed Wednesdays. Yvonne 434-4747

HELP to broadcast news nationally for the blind and print restricted! Email: edmonton@voiceprintcanada.com, 451-8331

HOME CARE volunteers visit isolated neighbors, go for walks, help with errands. Call Capital Health Home Care 496-1300

Little Bits Therapeutic Riding volunteers needed to assist riders with disabilities. Central location. We will train Call 476-1233

Living Positive, supports people living with HIV. Needs Volunteers for programs and fundraisers! 486-578, e-mail: info@edlivingpositive.ca

Needed: volunteers, models, actors, dancers & visual artists for Edmonton Fashion Week, 1000-550th Avenue or call 428-3499

Other Voices seeks help with the production of its bi-annual literary and visual arts magazine. Write to info@othervoices.ca

Small video production company seeks volunteers (extras, sound, grips) to help with film during commercial. Must be committed. Freebies. www.deviantgearproductions.com

Volunteer at Edmonton chante, Edmonton's francophone music festival June 22-24, Contact Lucille Tailleux at 469-4401 or info@edmontonchante.ab.ca

VOLUNTEER TUTORS needed! Can you read this? Many can't! Become a tutor and share the gift of reading. Call P.A.I.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

Volunteers Needed! Assist new immigrants on first time shopping trip for essentials. Mornings, weekdays, 424-3545 ext 249

Volunteer Needed! for simple clerical and non-solicitation phone calls. No exp. req., flexible schedule, 1-2 days/week. Nice phone voice/manners req. Call 424-3545 ext. 249

"Let's Go!" is a program which helps newcomers learn their community/Canadian culture. Volunteers needed for only summer months. Call Judy 424-3545 ext249

Volunteers Needed! for Somali newcomer children and youth homework. Somali language asset, not req. May to June. Call Judy 424-3545 ext.249

Volunteers Needed! to teach conversational English to adult immigrants at various library locations available. 1-2 days/wk, 10-12pm or 1-3pm. Call Judy 424-3545 ext249

Volunteers Needed! to teach English to adult immigrants. Daytime, weekdays or evenings. 2-3hrs, 1-2 days/wk. Great Experience! Call Judy 424-3545

Volunteers urgently needed to canvass in March for Kidney Foundation. Please call Darren at 451-6900

1900. Employment Wanted

CAREGIVERS/NANNIES with 7 months caregiver training is looking for live-in employment with elderly, disabled or family needing child care. 780-709-0005 or visit www.worldwidecaregivers.ca

RESIDENT SECURITY available. Senior couple, bondable, big motor home, large dog, looking for a location in the Calgary area. A construction site? Warehouse complex? Oil rig? Machinery storage depot? Manufacturing plant? Available June 1. Vern and Melanie; camday2@yahoo.ca.

2000. Artist to Artist

ARTSHAB STUDIO GALLERY featuring guest artists for monthly exhibits. Include: Proposal, physical description, any special requirements, 10 slides/ photo, cv, artist statement. 423-2966

ATTENTION ALL ARTISTS who would like to volunteer their time. We have a canvas to feature your graffiti art. Call 472-6336

DRAMAWORKS & ARTSTREK Theatre workshops for adults and teens. July 2007. Call 422-8162 or visit www.theatreartsbta.com

Edmonton Fashion Week looking for jewellery, hat and clothing designers. No fees but must meet criteria. 994-8659

Red Star Art Market want performing artists for Expressive Arts Experience once per month 497-2211

Wanted to rent small space in garage for wood working project. Southside preferred. Amy 934-9074

2010. Musicians Available

Bass player available, extensive pro experience, pro gear, backing vocals. t_rex_audio@shaw.ca

Experienced trombone w/strong vocals looking for rockability or blues or psychobilly project. 699-6946

Guitar and Drummer seek Vox, Bass, Guitar. We have pro gear/heavy metal/P.A. Classic rock/heavy metal. 908-1993

Keyboardist (22) looking for 2nd project, band must play live, no jams plz. Gigs/studio exp 432-6272

Schooled, versatile guitarist w/vocals welcomes all opportunities. Review 481-0646

Kevan guitarist available for working corporate party band. Pro gear 439-4269

Versatile singer looking for a committed project. Serious inquiries only. 421-1910

2020. Musicians Wanted

Acoustic guitarist w/vocals seeks same for acoustic jams and open stages. Covers only. Mike 474-3740

Bass, Guitar and Drums seeking singer or musician who can get gigs. Bars, dances or weddings. Call 434-0135

Bass player needed for cover band. Crew, B Cherry, Priestest, Volver, Ozzy. Call 996-0778 Vaughn

Drummer & lead guitarist w/vocals for part time country rock band. 433-1153 after 6pm.

Bassist needed. Real rock n rollers only. Mostly original. Demo recorded. 235-7600

Beverly Hills Motley Croy Tribute Band needs 2 female backup singers/performers. Must be hot. 906-4647

Blue Chair Cafe, Edmonton is recruiting: acoustic, roots, jazz, classical and folk musicians info@bluechair.ca or 869-2861

Blues rock band looking for dedicated vocalist, male. 18-27. Power To The People! 903-1213 alexputnam@gmail.com

Book your band to play at AROY-DEE Thai Restaurant. 707-1288 9653-102 Ave.

Celtic folk rock band Ravens Call is looking for female lead singer/guitarist. Tom 266-9520. Gigs booked

Drummer looking for Christian musicians for new metal project. Inf: Kittiwitch, Living Sacrifice. Aaron 441-3554

Drummer wanted for original modern rock band. Inf: Breaking Benjamin, 3 Days Grace. Cam 994-0571

Drummer wanted! for rock band. 17-25 w/italent. Keith 669-2812 Scott 242-7243 www.acronyal.com

Funk/Disco project seeks dynamic vocalist. Call Dan @ 905-5191

2020. Musicians Wanted

Edmonton Drum Circle seeks all levels of drummers, poi and belly dancers. Info: <http://drumcircle.meetup.com/21> or Kevin 905-4321

NEED A RECORD DEAL?
Musica Entertainment
will sign two bands from Edmonton this year. Think your band has what it takes
CALL 993-6338 to register

Established band seeking BASS PLAYER for original pop songs. Serious inquiries only. Call 439-9456

Experienced Christian Guitarist (48) looking to form worship group. Need keys/vocal/bass/drums/percussion, etc. 996-2979

Experienced hard rock band seeking pro level bassist w/vocals. No beginners/hacks/gomaniacs. Band experience mandatory. Henn@780/634-2156

Female singer, 19, w/producer and one album, looking for new band. Committed/dt rock only. 461-4992

Funk/Disco project seeks versatile keyboardist. Call Dan @ 905-5191

GottaGrooveGrade/Band, Rocks in 'the Blues, jammin'. Needs drums, bass, guitar to play for FUN/progress. 438-1127

Guitarist with vocals wanted to play senior events w/keyboard. Should be (55+) retired. Darcy 457-6487

GUITARISTS, BASSISTS, Pianists & Drummers, vocalists needed for good paying teaching jobs. Call 429-2262

Hard rock/metal band needs bass player. Blackarms.org or admin@blackarms.org

Manna Rapper requires back-up singer to do harmonies for upcoming cd. Will pay for time, 479-0778

Matrue drummer required for working weekend classic rock & blues band 780-421-8249. Please leave message.

Metal bass player wanted for persons in bass position or for hire. Have shows booked. 901-5741

Nashville artist seeks keyboard player for country R&B band. Kor 780-902-1577 korsinger@shaw.ca

Needed: lead guitarist and bassist. Country rock, blues, originals. 398-3982

Neil Diamond Tribute needs lead guitar, bass and lead for full benefit concert. 204-6223

Post-grunge/indie band w/female vocals looking for drummer. Mike @ 686-4566

R&B songwriter for compilation looking to start mens R&B band. Inspiration: Boyz II Men/Temptations. 938-7423

Rock band United as One seeks bassist for covers/originals. Must have equipment. Chris 901-7055 Nana 893-2342

Violinist wanted-jazz, blues, and country. Electric roots-acoustic to electric. Grappelli to Louie Blumie type call 432-6910

Vocalist Wanted-40 pc band. We have top equipment, recording studio, bus. Dustin 780/668-2232 Serious only!

REHEARSAL SPACES for rent. Clean, 24 hour access. Call Brad @ 439-1889.**2200. Massage Therapy**

Acupressure, Aromatherapy & Reflexology integrating info. Relaxation Massage. Centre 82 #103 8925-82 Ave. Edmonton. New Clients. Welcome! Seniors discount \$10 off for new clients. Janina: 780/238-8108

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BUD HAYNES Spring Firearms Auction, Sat., May 26, 9 a.m., Bay #5, 7429 - 49 Ave., Red Deer, Alberta. Bill Edgar's Winchester collection. Phone 403-347-7301. Fax 403-347-7633. Antique Auction, Wed., May 16, 6:30 p.m.; www.budhaynesauctions.com.

CANADIAN AUCTION, Saturday, May 19, 10:30 a.m., Madden Hall, West Crossfield. Oak furniture, western collectibles, saddles, lamps, glassware, primitives, gramophones, clocks. Pilgrim Auction, 403-556-8555; www.auctionsles.ca.

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UNRESERVED REAL ESTATE and Farm Auction for Johan and Barb Broere, Bluffton, Alberta. Saturday, June 9, 2007. Selling 5 quarters of prime Alberta land. The home quarter has a ranch style bungalow with a 86' x 120' indoor riding arena with connected 54' x 120' barn and 16' x 54' heated barn. Plus many supply buildings and corrals with cement pads. Sale conducted by: Allen C. Olson Auction Services Ltd., Rimbey, Alberta, 403-843-2747.

3125. Computer/Software COMPUTER PROBLEMS? Fast mobile service. Call for estimate 709-4987 www.computerworks.biz

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Vintage Moog Prodigy analog synthesizer...everything in working order, beautiful! \$700. 686-4796

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POOL TABLE 1' slate, never used, with all accessories. Cost \$3500. Sacrifice \$2426. Call \$1590. Call 780-265-2426.

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POOL TABLE, 8 ft. Professional Series, Solid Wood, 1" slate, all accessories. Brand New, still boxed. Cost \$6200. Sell \$1950. 403-266-0979.

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ROGER WATERS TICKETS, Gold Club Seats for his June 24 Edmonton concert from \$149, each. These tickets are for fans in rural Alberta/NWT only. Call Just Tickets at 1-800-304-4321.

SAWMILLS from only \$3,495. Convert your logs to valuable lumber with your own Norwood portable band sawmill. Log skidders also available. www.norwoodindustries.com - Free Information. 1-800-566-6899 ext. 400T.

THE CONTAINER GUY, 20, 40 and 48' containers. Also refuels available. Weather, bug and rodent proof for storage. Will deliver anywhere. Excellent condition. Information, phone 780-307-4656.

TIM MCGRAW and Faith Hill Golden Circle VIP tickets to their June 19 or 20th Edmonton concerts. Hotel accommodations or dinner included. These tickets are for fans in rural Alberta/NWT only. Call Dash Tours at 1-800-265-0000.

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Real Estate Misc.

177 ACRES approximately 4 miles SE of Spirit River, Alberta. Two adjacent parcels NW and NE 1-78-6-6 (may be sold separately). Enquiries 250-388-3689. Internet: <http://farm4u.ca>. Written offers must be received by midnight May 31/07. B/Homestead, c/o The Signal, Box 250, Rycroft, AB, T0H 3A0

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CRUISING' THE COSMOS

with THE KID

MAY 17-23

Taurus (April 20 - May 20)

One thing that's common across the whole human race is that no one really likes a trowny face. Now, that don't mean you have to start acting like a big baby, just that you should smile as much as your face muscles can take. Hey, when you're as sweet as icing, someone's bound to put you on top of the cake!

Gemini (May 21 - June 20)

Seen' as you're the speediest of all the zodiac signs, waitin' is one thing that gives you a hard time. How 'bout the clock can't spin as fast as you? In this instance, however, it's well worth it to wait 'cause your order is sittin' pipin' hot on a plate in the kitchen, and if it comes out as soon as you quit your bachelin'.

Cancer (June 21 - July 22)

Like the water in a slough, when you've got nothing to do and nowhere to go, you get stagnant and attract scum. Since H2O is only fresh while it flows and your algae's beginnin' to stow, it's best if it's time to get up, it go. This weekend, with the moon in your sign, stimulate yourself and try something for me very first time!

Leo (July 23 - Aug. 22)

As the king of the jungle, you should understand that there are very few lewis outside of the ones you carve for yourself with your own fangs and claws. Huh, wrong! Well, if you were to feel sorry for every old anteater or wide-beast, you and your pride would rarely feast. In the jungle, if you wanna live, you can't always be so sensitive.

Virgo (Aug. 23 - Sept. 22)

This week, when tempers flare, remember that you'll be steamy around here for a while, and swallow your anger with a cordial smile. It ain't gonna get you any closer to where you're goin' if you let your lip start blowin'. Just you a get fur-ther in the right direction if you confront this conflict with calm, cool collection!

Libra (Sept. 23 - Oct. 22)

Friction may be good for lawyers, but when it comes to relationships, it loses its power. The more you spend the BS the more you'll feel stress and the more easily the relationship will become a mess. Don't push things and just be yourself. You'll find someone who likes you for you, while maintaining your mental health!

Scorpio (Oct. 23 - Nov. 21)

You know the saying, "in the abundance of water the fool is triest"? It means your intent is misled by what you can see. This week, you'll get a big surprise when you stop right where you are and open your eyes. Things ain't as dry as you think, and when you really look around, you'll find lots to smile.

Sagittarius (Nov. 22 - Dec. 21)

If Todd McFarlane hadn't given us the comic book character playin' in our inner baseball, he wouldn't be the world's richest comic book artist. He also wouldn't be a game designer. The fact that people are able to create can be the richest thing to do, but in the end, it's the person who's doing it for you.

Capricorn (Dec. 22 - Jan. 19)

Right now, if I say you like an offer that you just can't pass up, but you oughta know it's a bit of a lie. Sure, there's lots of motivational stuff with plenty for you to make, but what you don't realize is the huge amount of time it'll take. Instead of settin' you free, you'll have to spend all your time chasin' money!

Aquarius (Jan. 20 - Feb. 18)

No matter how comfortable this weekend may get, there ain't no reason to bust a sweat. Right now, you're karmatically in tune, you'll just gettin' some interference from the moon. If it really becomes a huge pain in the ass, stand in front of the lookin' glass and repeat to yourself "this too, will pass!"

Pisces (Feb. 19 - March 20)

Just 'cause right now you've got it goin' on, it don't mean it's all good. Keep in mind this week that once you get too cocky, that's when things are most likely to get rocky. Too much overconfidence can lead to lots of accidents so, this week, pay more attention when you're drivin', and you'll avoid a lot of trouble.

Aries (March 21 - April 19)

Remember the rebel kid in school who smoked weed and generally broke all the rules? Of course, everyone thought that kid was so cool, but now you look back and can see why we're all a little bit. Well, every place has its own Eddie Haskell, and if you don't know what Eddie Haskell is, you'll spend your next lesson.

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Three's allowed?

Managing a ménage à trois not for brand-new couples

WE'D BOTH BEEN SUPER-BUSY AND WERE feeling a little distant. An intimate Friday night dinner at our favourite downscale Italian restaurant was just what we needed to reconnect. The bottle of wine didn't hurt either. Neither did the dessert pints at a nearby favourite watering hole.

By the time we walked home, we were once again happily drunk in each other's love. We were also just plain drunk. And a little randy.

We got to reminiscing about a steamy strip club experience we once shared (it involved a private room and too much money, and that's all I'm spilling) but were both too tired and too tax-time cash poor this particular night to replicate that little adventure.

So instead, we got out the laptop and decided to go shopping for a threesome.

We headed straight for Lavalite and created a profile in the "Intimate Encounters" section.

When he automatically assumed we were looking for a woman to join us, I got a little peeved. He should be open to another guy if I was open to another woman, right?

Simply not going to happen, he stated matter-of-factly.

(Truth be told, I wanted our third party to be female too. But I still quietly resented the double standard.)

Next we had to ask ourselves what we were open to. Could I actually watch my husband fuck another woman? No, I decided. I'd be cool with penetration, as long as the penetration was performed by something besides him. Could I watch him go down on another woman? Him—that, I decided might be kinda

MY MESSY BEDROOM

JOSEY VOGELS

hat. Could I watch her go down on him? I thought so.

Not surprisingly, he took little issue with the idea of me and another woman doing what ever. Though, oddly, I wasn't sure I'd be into kissing another woman. To me, the whole threesome experience was purely about sex. Kissing was something else. I suddenly understood why so many professional gals refuse to kiss their clients.

Despite the fact that we agreed to a girl/girl/boy threesome, out of fairness and for argument's sake, I had to ask: Would he be cool with watching another guy have sex with me? Nope. Oral, giving and receiving? Yup.

It was a fascinating discussion and we were having a blast discovering our own limits and each other's. I highly recommend it as an exercise for any couple. It also turned out to be great foreplay for some good old-fashioned twosome sex.

But, amidst all these distractions, we ended up posting a kind of dykey-looking picture of me, face partly shielded by a blue cowboy hat and listing me as a man. We couldn't figure out how to change it so we left it and went to bed.

Like kids on Christmas morning, we woke

up full of excitement over what Lavalite might have left under the tree. Unfortunately, we quickly discovered that finding a mailbox full of nude pictures of complete strangers is kind of an excitement-killer.

And that we had quite different taste in women. And that we both had a hangover.

We also decided that we'd never hear the end of it if we were discovered by any friends or family trawling around on the site. We took our profile down.

It was a fun little experiment, even though we didn't carry it all the way to the end. Maybe next time. Though we might try another route. Like a good old-fashioned bar pickup. Or maybe we'll save up and hire someone. Less chance things will get personal.

But that was what was most cool about the whole experience. It made us realize the strength of our own bond. Sure, if and when we actually realize this fantasy, jealousy might be an issue. You can't know for sure. But we both really dug the feeling of knowing that, no matter what happened, sex with a third party—as long as we were both present, of course—wouldn't threaten what we have.

It made me understand why people say swinging works best with couples who've been together a long time. You need to be solid before you can share.

I've always said that, coming from a family of eight kids, I've done my sharing. But I'm not sure. I can see how, if you're in a secure relationship, sharing could be a fun way to shake things up and inject some fresh interest.

And it's a hell of a lot healthier than trying to achieve the same effect by screwing around behind each other's back.



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Beware cancer-lingus?

Savage keeps oral sex study in perspective

I'M HAVING A PROBLEM. TWICE WHEN MY girlfriend has given me oral sex, I've come in her mouth and then a little urine came out. She's understandably mad. The first time it happened was in the morning when I had woken, so I thought it was just me being full of piss, but the second time was when I wasn't full of piss. I just came a lot and she kept sucking and a little bit of urine came out. Her technique involves a lot of sucking, so could she be creating some vacuum pressure? Or is there just something wrong with me?

Pissing By Accident

Swallowing a little piss may be the least of your girlfriend's worries, PBA. Researchers at the Johns Hopkins Bloomberg School of Public Health announced last week that oral sex—blowjobs and cunnilingus—may cause throat cancer.

First the bad news—and you better sit down, because it's really, really bad: If you and your girlfriend have had more than five

Savage Love

DAN SAVAGE

read as "Eat yourself some pussy, get yourself some throat cancer!" Engaging in oral sex puts you at a greater risk—significantly greater, admittedly—of contracting a virus that, if your body doesn't clear it, has a very small risk of causing throat cancer. It's not a certainty; it's a risk. As with any pleasurable activity, sexual or otherwise, we weigh risks against benefits and make decisions. Smart folks minimize their risks—by, say, using condoms for oral sex (har har)—but most sexually active adults are likely to conclude that the real and immediate pleasures of oral sex are worth risking a distant and unlikely case of throat cancer.

And now for the good news: There's a vaccine that offers 100 per cent protection against the strains of HPV that cause cervical

against the cancer-causing strains of the virus—could merely prevent 10,000 cases of cervical cancer in American women every year, along with 4,000 deaths. But now the debate could shift—it will shift, it already has shifted—because it's no longer "just" the lives of 4,000 American women that are on the line, but the sex lives of 150 million American men.

"If men got pregnant," goes the bumper sticker, "abortion would be a sacrament." Now that straight men can get cancer from eating pussy, the HPV vaccine is going to go from controversial to sacramental faster than you can say, "Suck my dick."

Okay, PBA, getting back to your original question: Who knows? Maybe someday, researchers at Johns Hopkins will discover that piss cures throat cancer. If that day comes, your girlfriend will thank you for those mouthfuls of piss. She'll be married to someone else by then, of course, and may only contact you through her lawyer, but still. It could happen. Just in case it doesn't, PBA, you might want to discuss your orgasm-induced urinary incontinence with a doctor.

I'm a gay college student, and I really like the guy I'm seeing. He recently left his e-mail signed in on my computer. My curiosity got the better of me and I read an e-mail he'd sent to his ex. In it he implied that I have a small penis that doesn't work well. The e-mail was from early in our relationship and I do have problems getting fully hard the first few times I'm with someone

(these problems have long since been resolved with this boy!), but I don't have a small penis! And I am uncomfortable with his ex being his confidant! Am I the asshole? Is he? What do I do?

Paramour Inappropriately Spills Sexually Erroneous Details

Here's a good rule of thumb—one I just made up—for e-mail snoopers, PISSED: If the transgression your snooping uncovers is a more serious transgression than e-mail snooping itself, you apologize for snooping and contrit. But if the uncovered transgression is less serious, you keep your fool mouth shut.

My advice: Keep your fool mouth shut.

Download a new Savage Love podcast every Tuesday at www.thisstranger.com/savage.
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Researchers are too polite to point this out, but I'm not. Most Americans eat pussy and swallow cock.

oral-sex partners in your lives, PBA, you are both 250 per cent more likely to develop throat cancer than some sad asshole who's never had oral sex. Researchers are too polite to point this out, but I'm not: Most Americans eat pussy and swallow cock. According to the National Center for Health Statistics, 90 per cent of straight men and 88 per cent of straight women report engaging in oral sex. Half of all American teenagers have had oral sex; by age 19, the number rises to 70 per cent.

"Researchers believe," reports *New Scientist*, "[that] oral sex may transmit human papillomavirus (HPV), the virus implicated in the majority of cervical cancers," and the virus lodges in the throat, where it can cause cancer. Study subjects infected with HPV were 32 times more likely to develop throat cancer; folks who tested positive for one highly aggressive strain of the virus, HPV-16, were 58 times more likely to develop throat cancer. Smoking, previously believed to be the culprit behind most throat cancers, only triples a person's risk. (A new slogan for the tobacco industry: "Smoke aigs, not pole.")

But before we panic—it's just one study—let's put throat cancer in perspective. Despite the fact that nearly all Americans engage in oral sex, throat cancer accounts for a tiny percentage of the roughly 1.5 million cases of cancer diagnosed every year. According to the *Cancer Facts & Figures* report released by the American Cancer Society in 2007, we will see 35,000 cases of oral cancer this year—that's tongue, mouth, pharynx and "other oral cavity." That compares to 271,000 cases of digestive-system cancers, 229,000 cases of respiratory cancers, 220,000 cases of prostate cancer, 180,000 cases of breast cancer.

And let's put HPV in perspective too. While most sexually active adults are exposed to HPV at some point, our immune systems usually "clear" the virus on their own. So not every HPV exposure leads to infection, and not every HPV infection is lifelong. Clearly, men and women need to keep an eye on their throats—and researchers are, according to reports, working on a saliva test for HPV—because when it comes to cancer, early detection saves lives.

So while the news is alarming, and the mainstream media will doubtless go into full hysteria mode, last week's report in the *New England Journal of Medicine* shouldn't be

cancer in women and, it now appears, throat cancer in men and women. The HPV vaccine has already been approved for women and is currently being tested in men. You may have already heard of this vaccine thanks to the controversy that surrounds it. The HPV vaccine is most effective when administered before a person becomes sexually active; doctors recommend that girls receive the vaccine at age 11 or 12. Religious conservatives believe that the HPV vaccine undermines abstinence education by making sex less risky. Never mind that numerous studies have shown that abstinence education does not work, HPV vaccine or no HPV vaccine. The right would rather see 4,000 American women die of cervical cancer every year than call off the idiotic, ineffective fraud that is abstinence education.

And up to now the mainstream media have refrained from calling the right's opposition to the HPV vaccine what it is—delusional, psychotic, homicidal—because up to now only women's lives were at stake.

That's about to change.

Here's the headline from my morning paper: "HPV Factors in Throat Cancer: Study Could Shift Debate About Vaccine." You bet it will. Up to now the HPV vaccine—which, again, has proven 100 per cent effective



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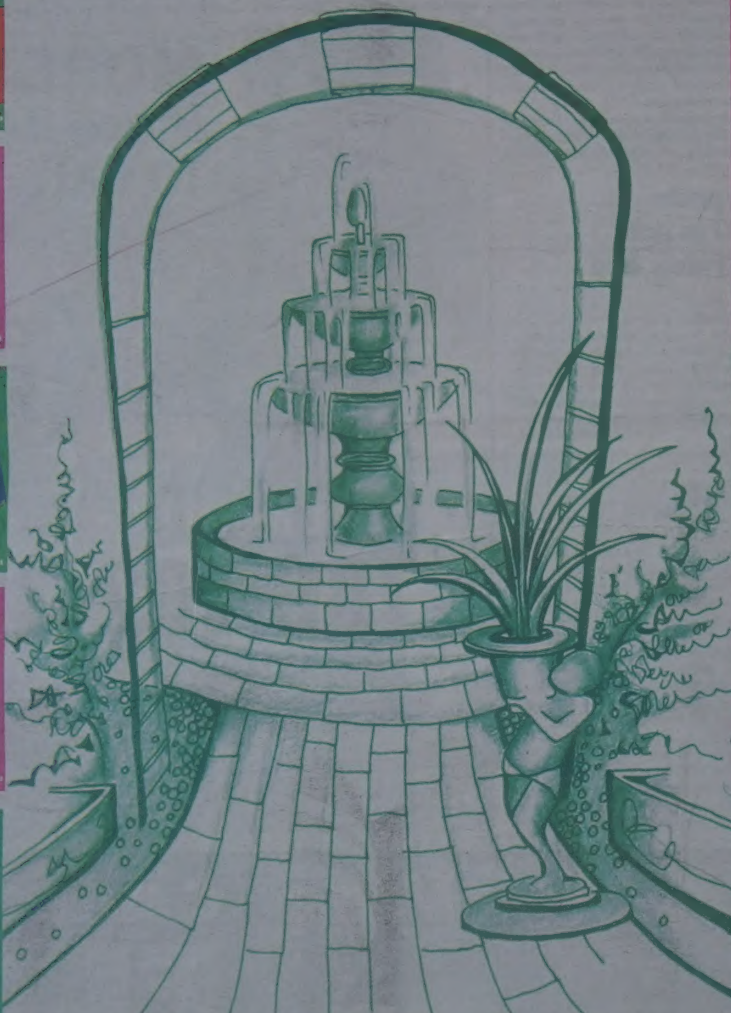
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